

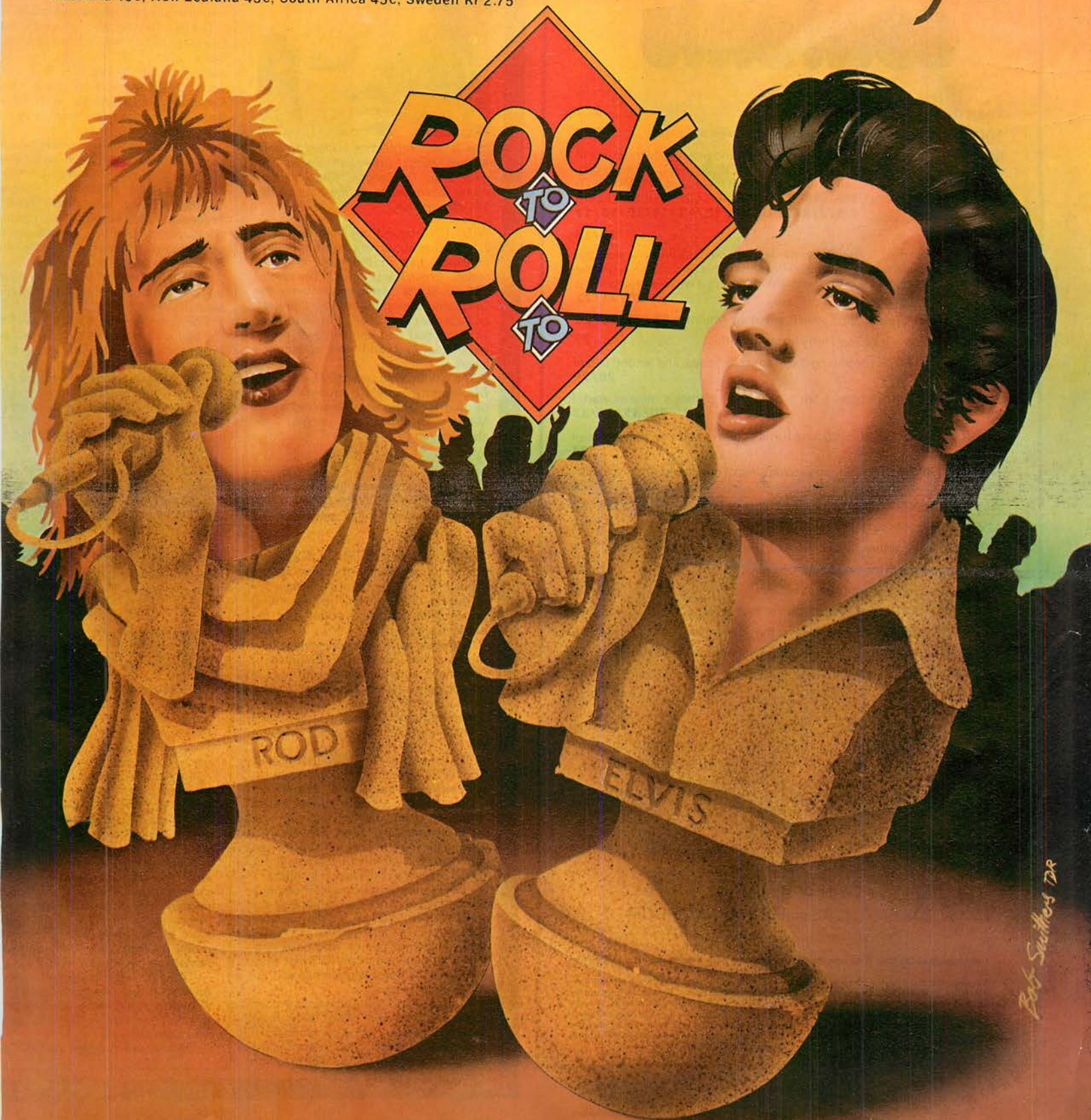
Music scene

March 1974

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Rock Dreams
Black Sabbath
Deep Purple
Emerson Dylan
Santana Eagles



Bob Smith's 728



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talk



This is our Art Editor's idea of how Richard "Beast" Green looked after he'd seen "Enter The Dragon" film. Note the strong resemblance to the star of the film, Bruce Lee.

WITH ONE bound our hero was free. Which is just about what kept happening to Bruce Lee in the most excellent movie "Enter The Dragon". The cast of "Music Scene" have never been the same after seeing it and now there are endless cries of "hasai" and "kung fu" as they chop one another over pix of Honorable Lee and the soundtrack album.

The album, with music by Lalo Schiffrin, is pretty fair, which is more than can be said for John and Rosalind's "In Memory Of Bruce Lee" single. Talk about cashing in.

★ ★ ★

IT SEEMS that Sweet intend to call their new album either "We're Revolting" or "Sweet F.A." Both titles appear apt.

★ ★ ★

THE TRIALS and tribulations of a gossip columnist are rarely revealed to the readers, but now, at great expense, a day in the life of the Beast, demonstrating some of the hardships suffered in the cause of information.

Horslips were unleashing their new album at the Irish Club in Belgravia at lunchtime and all went well until a ceiling band started up among the pigs' trotters and putteen. The barmen appeared out to lunch, the lassies were unusually good-looking and the album wasn't at all bad.

Next stop was Silks Club in the West End for the presentation of gold albums to Emerson, Lake and Palmer for "Brain Salad Surgery". An incredibly disjointed speech by Minister for the Arts, Norman St. John Stevas, preceded the main event after which Keith Emerson tackled the Beast about his (Beast's) review of the group's album.

"Everyone's entitled to their opinion, that's fair enough," commented the maestro after listening to the explanation. Which should put to shame all those intolerant people who have suggested various remedies for what they take to be the Beast's ignorance as a result of his review.

And so on to the Grosvenor House Hotel to meet the Duke. Big John Wayne was surrounded by hundreds of journalists, cameramen, broadcasters and general twerps. He's a nice guy who

addresses you as "sir" or "ma'am" depending on the length of your hair, answers questions with a sense of humour and likes a drink. Best question — "Are you still as fast on the draw as you used to be?"

★ ★ ★

Time for a quick game of snooker in Kensington before popping round the corner to Biba's restaurant where Island were presenting the Pointer Sisters, a curious coloured girlie quartet who dress in thirties fashions and sound something like the Andrews Sisters.

The fact that the band was on a separate stage didn't help matters, but the ladies got a good reception from all manner of guests including Rod Stewart, Ossie Clark, Ron Wood, Jim Capaldi, Neil Sedaka and Elkie Brooks. The garish ballroom is like a tacky Lyons Corner House.

Finally, and gladly after several hours Gary Glitter's party back at the Grosvenor House Hotel. The ballroom was decked out splendidly, Roger "Twiggy" Day and Alan "Fluff" Freeman were keeping the record going, about three bars were in operation full pelt until early hours and the best turn-out seemed to be from the BBC.

Bobby Moore was reluctant to talk to the Beast about the fortunes (misfortunes?) of West Ham.

Exactly twelve and a half hours after the ball started rolling the energy had finally exhausted itself from the writer's normally resilient body. With the aid of a publicist a cab was found to transport the flagging back to a friend's place in Fulham where the sleep of the innocent (Beast) was enjoyed.

★ ★ ★

LITERALLY underneath a street near Leicester Square, Jan Leary and Carol Townsend, two very nice ladies, have their offices called Prose.

It's a publicity company handling such as Linda Lewis, the Troggs, Horslips, George Melly, the Sutherland Brothers and Quiver and a few more besides. It has the reputation of

TROGG

THE MAN with the fastest line on-stage pelvic movements seen these parts for some time is Rod Presley, the affable leader of the Troggs who are doing the rounds and going down well all over again.

And the controversy which surrounded the group's early hit record like "Wild Thing" and "I Can't Control Myself" continues with the latest single, "Strange Movie" which Reg wrote.

Having heard it performed in a club and on wax, the Beast can understand strict moralists' objections, certain sighs, but can't see it as being any worse than a lot of the suggestive stuff we heard daily on the radio. All the stranger that the Beast have put a partial ban on it.

"That means that it is left up to individual producers to decide whether to play it, but if they do they get trouble," explained Reg who was down the other day.

"When we brought out 'I Can

of the scene with Beast

being one of the best afternoon drinking clubs in town and there's small wonder that journalists are keen to interview Prose's artists.

★ ★ ★
SHOULD YOU find yourself trending along the King's Road, Chelsea, one Saturday morning, you could do worse than pop into the Bird's Nest pub to catch one of the most hard-working, original and funny disc jockeys around — **Wild Walt Brown**.

Apart from flogging himself half to death by dressing up, juggling, roller skating and miming, he attracts a fair crowd.

★ ★ ★
POISON PEN letters are not taken seriously by the Beast who gets his fair share of them, the senders, he feels, deserve pity. But when they start arriving from the House Of Commons things take on a different aspect.

One such letter arrived in a H.O.C. envelope marked "On Her Majesty's Service" and bearing an official paid stamp. The letter was from an E. Oliver who declined to give their address but who attacked the Beast's **ELP** album re-



Norman St John Stevas (Minister of Arts) recently presented **Keith Emerson** with Gold Albums for sales of **ELP's** "Brain Salad Surgery". Later **Emo** tackled **Beast** about the latter's review of the album. See readers' comments on page 47 and Part Two of the *Manticore Tapes* on pages 28/29.

view and commented "sometimes I am sorely tempted to send a letter bomb to you". Charming.

Another letter, this time from F.M. Prescott, nr. Liverpool, Lancs., continued the pro and anti **ELP** letters debate and though couched in reasonable terms was in an envelope with the House of Commons insignia on the back.

Surely the tax payers' money is put to enough waste without it having to support letter-writing to music magazines.

★ ★ ★
DEEP PURPLE have the dubious distinction of making the Guinness Book of Records as the "loudest pop group". It seems that the lads notched up 117 decibels with 10,000 watts of amplification at a Rainbow concert, enough to literally knock out three customers. But what sets **Purple** aside from a lot of other lods groups is that they don't turn the volume up to hide a lack of talent.

SO-THAT'S-where-they're-at dept.: In the Land Of The Free, "Deep Throat" is taking an average of £45,000 a week, while "**Jimi Hendrix**" is raking in just over half that amount and the new rock 'n' roll movie "American Graffiti" nets £12,000 every seven days.

★ ★ ★
SO MANY posters went up all over Sheffield advertising **Linda Lewis'** concert there that the council complained to Raft Records.

★ ★ ★
THE KINKS left **Pye**, wound up at **RCA** where they felt they would get more individual attention and are now rumoured to be re-joining their original label which has just re-issued "Lola".

★ ★ ★
CURTIS KNIGHT, the man best known for his work with **Jimi Hendrix**, has written a biography of the supertalent titled "Jimi" which he says is "an affectionate look at the person for whom I had a great deal of respect and liking". No doubt the money he'll earn from it will increase that respect and liking.

★ ★ ★
"I ALWAYS think of myself as a record artist making films and not the other way around." Thus **Ringo Starr** in a recent Music Scene interview.

Having wasted good money on viewing "Blindman", the Beast can only agree with the drummer and is struggling to think of a worst film — not even the appalling "Cleopatra Jones" which at least provided the audience with a laugh.

★ ★ ★
WITH THE news that West Germany's Foreign Minister, **Herr Scheer**, had made it into the chart, the Beast offers the following suggestions for some of our lot to record: "Red Sails In The Sunset" (**Ted Heath**), "An Old Overcoat Won't Ever Let You Down" (**Harold Wilson**), "You Won't Find A Bigger Fool Than Me" (**Wedgie**), "Stir It Up" (**Enoch**) and "Knocking On Heaven's Door" (**Sir Alec**). If you have any ideas, send them to the Beast who will use the best next month.

OVER A fortnight before it was released, **Bob Dylan's** "Planet Waves" album had qualified for a silver disc on the strength of advance orders, which must make it one of **Island's** fastest-selling elpees and already put it in front of the "Dylan" album on **CBS**.

★ ★ ★
WHEN **Jim Croce** was alive his work was appreciated by a minority, as soon as he was tragically killed, "the word" spread and soon he had joined the **Jim Reeves** category of having hit after hit.

His "You Don't Mess Around With Jim" album made No. 1 in the States, as did his "Time In A Bottle" single, while at the beginning of February he had a total of three albums in the top twenty and three singles in the top hundred. Strange world, innit?

★ ★ ★
DESPITE THREATS of widespread rota power cuts and additional restrictions upon places of entertainment, both of which seem inevitable in the event of prolonged industrial action by the miners, there is no let-up in the number of major British tours being booked.

Scores of big-name attractions are scheduled to tour nationwide during the coming two or three months. Yet their itineraries face the prospect of serious disruption if a pit strike interferes with electricity supplies.

In addition to the hazard of rota power cuts, there is speculation that the Government would bring in legislation to limit the amount of electricity used in entertainment centres.

This could mean theatres, concert halls and clubs being allowed to open, say, only two or three times per week. It could also affect the electrical output of the heavy groups.

Nevertheless, promoters are going ahead with tour plans, in the hope that these difficulties can be overcome — if and when they occur. Leading promoter **Peter Bowyer** commented: "It's no use worrying about what might be — we just have to carry on as normal in the hope that, even if there are cuts, we shall somehow be able to circumvent them."

The retention of the three-day working week, and the warning that it may have to be reduced to two days, is hitting the record industry hard. Although the factories have stepped up production within their three-day limitations, and have almost reached the level of a normal five-day week, they are still falling far behind the enormous consumer demand for records in Britain.

Some releases are being imported or manufactured abroad, but this avenue may soon be closed if new import curbs are introduced.

It is unfortunate that the rock business is confronted with these new threats, at a time when the petrol-diesel supply position was easing rapidly, and there were hopes for a return to normal. But in the light of today's political climate, the promoters and the record industry are adopting the only sensible policy... "It may not happen — and if it does, we'll get round it somehow."

MUSIC SCENE regrets that in order to maintain the high standard of articles, pictures and printing which our readers have come to expect we have been forced to increase our cover price to 20p.

COME BACK

Control Myself', programmes like **Crackerjack** wouldn't play it but that was eight years ago and I thought they'd be more broadminded by now. Some of the stuff the **ABC** plays has swearing on it," he added with a touch of righteous indignation.

Though the group's name hasn't exactly been hitting the headlines for while, **Reg** says that during the group's career they have only been without work for a period of two weeks. More recently, they've started playing the college circuit with some success. Things got a bit low at one time it seems.

"It's taken a long time to get the morale back in the group," **Reg** conceded. "We've got the feeling within is now that we can do it. The audiences listen to us now and then they appreciate it at the end of the number. The older people have the nostalgia and the younger ones can

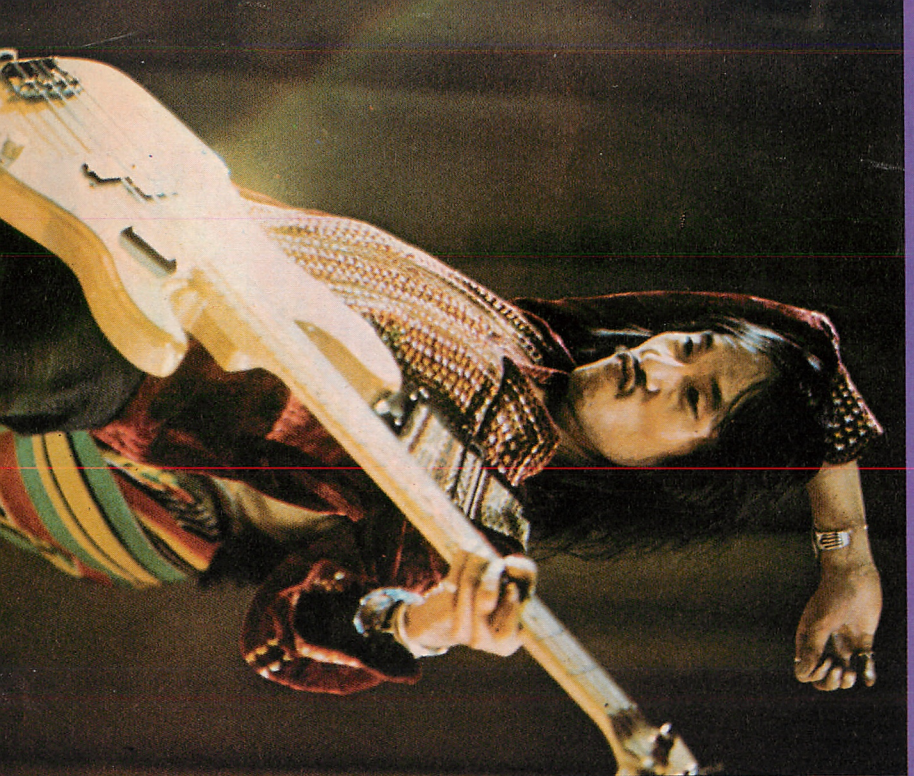
relate to it like they do **Gary Glitter** and so on."

The Andover-born singer who retains his country boy accent thinks the emergence of what was then termed underground music helped groups like the **Troggs** to re-emerge in the long run.

"I got a bit doubtful at one stage, I'd never been a lover of the underground scene and a lot of people had gone on it and I wondered how long someone would sit in their seat without wanting to get up," he commented.

"People want to get up and activate themselves, that's why you've got your **Osmonds** and **David Cassidy** because the youngsters went without music for four years — they couldn't understand underground."

There's such a big market now that if you can get a record that appeals to the older market as well as the teenyboppers you've got a two million seller, not one million."



The Faces of the Faces. There's no need to go through the names. Points to note though, Kenny Jones' glasses, Rod vaccination scar and isn't it nice to see Tetsu enjoying his new job.





Good Time Faces

words: Richard Green

pictures: Henry Diltz / Robert Ellis

IN these times of national strife, tightening the belt and queuing up for ages to get to work isn't it nice to know that at the end of the day the Faces are still there, be it on stage or wax, to cheer you up.

Can anyone, in all honesty, see or hear the bunch of fun-loving looners without getting up and bopping? Does anyone know a better remedy for the miseries than the Faces?

Right, there are several bands — Slade, the Stones and so on — that give you a lift and nobody is denying that they rock on like good 'uns, but by their very presence and behaviour the Faces give the impression that they couldn't give a monkey's.

Of course the **do** care, about their music and their audiences, but they do it in such a way that their shows and records give you the impression that it's all one long party.

And among the Faces who is the one geezer that stands head and shoulders above the lot? Rod the Mod. Garish clothes, a totally uncompromising sense of humour, ridiculously brilliant antic. All these, not forgetting a unique half-strangled-sounding voice and sense of lyric interpretation, must make him one of the people's heroes on the pop scene.

Who else could do such a good job for tartan, be it scarves or bitter, and still come out of it without the accusing finger of P.R. pointing at him. Rod is to tartan what Janis Joplin was to Southern Comfort. And she got a good deal from the brewery for her efforts.

So here's the cure for the blues: take one large dose of Rod and the Faces, shake yourself well and collapse with fatigue. At least that way you'll be too tired to worry about anything. Fair enough?



ROCK TO ROLL TO

MUSIC FOR THE GOOD TIMES

Rock music, Pop music, Skiffle, Soul and Rhythm and Blues, the music's changed but it never really died. Whatever the changes one strand has always remained. There's always been music to dance to, to party to, to feel good listening to. There's always a demand for a soundtrack for the good times, and not unnaturally

these are the sounds that people remember most fondly. It's still happening; Good Time music is as strong now as it's ever been. In the next twelve pages, Music Scene looks at its various aspects. A few thoughts, a few pictures, a few jokes, a few interviews. Treat it as our party piece.

Photographers: CAROL DAVIS, IAN DICKSON, HENRY DILTZ, RICHARD FITZGERALD, DEZO HOFFMAN, LAURENS VAN HOUTEN, ANWAR HUSSEIN, NEIL JONES, ROGER MORTON, MIKE PUTLAND, MICK ROCK, PENNIE SMITH, CHRIS WALTER.

Bolan boogies on

AS expected Marc Bolan's popularity took a dive in '73. He didn't do anything at all in Britain. But now he's ready to climb back on the merry-go-round.

Unless he has made a bad error in judgement, Bolan will once again silence his critics and boogie on.

He seemed confident about his future when we met for lunch in London recently. But before hearing his plans for '74, I wanted to know why he did so little for his British fans in '73.

"Well, for a start, we weren't just sitting around," he said. "We played all the places in the world we'd never been to before. We were on the road for six months solid. Then I went to Los Angeles to produce a lovely black girl called Pat Hall, who is one of the singers I use. So we've been pretty active.

"Now it's time for Britain with the 'Truck Off' tour. It has been two years since we've played the provinces, but because the 'Born To Boogie' film was doing so well, there didn't seem much point in doing any gigs in the middle of '73. 'Boogie' was a sort of live thing and I wanted to get it out of the way. Now we are showing people how much we've changed since those Wembley shows."

What are the main changes?

"I can't . . . In two years you

change a lot. Even if I do say so myself, I've become a good guitar player. But now I've got another guitarist to work with so it's much easier. Before I had to make all the noise myself. I can be much looser now.

"Other changes? Well, I'm using a piano on stage, along with two drummers, a brass section, chicks and two bass players as well. It's a whole bigger sound.

"I mean, we play much longer now and most songs tend to last about 20 minutes. On the visual side we have a guy called Arthur Max who used to work with the Pink Floyd. He's a genius.

"So, as you can see, T. Rex has changed a great deal. It's difficult to explain because we've been doing it like this for six months now, but it's incredibly different to what we were doing two years ago."

So Bolan is sure his long-awaited tour will be a success. But did he ever worry about staying away from live gigs in Britain for so long? Was there not a chance his fans would forget him?

"Well, I didn't see it in those terms," he said. "In fact, I felt it was very important for me to get out of the limelight. Towards the end of '72 there was a period of very definite over-exposure. I wanted to keep away from all that for a while.

"I wanted to get away from that

kind of pressure because it was doing me in. I think it does everybody in. I was becoming such an obvious crucifixion figure and I wasn't ready to be crucified at that time. (Smiles) It might be quite interesting now. Rubber nails . . .

"I'm into my fourth year now, which is kinda groovy because I never expected anything to last more than six months anyway," he said. "'Truck On' went straight into the charts at twenty, so there's no problem there. The record sales aren't stopping, even though we haven't toured for so long. So, as far as I'm concerned, '74 will be a very interesting year."

The new T. Rex album, "A Creamed Cage In August", is set for release this month and there is plenty more material in the can.

"We recorded 'Cage' over a six month period and after all the sessions we had enough stuff recorded to fill three albums. Although we were on the move for much of the year, we took out time all over the world to record. Various parts of the new album were done in Munich, Copenhagen, Los Angeles, Tokyo and London.

"Apart from that I'm finishing a Marc Bolan solo album, producing albums for Pat Hall and a guy from Canada, starting a new record label in February, doing a movie and a soundtrack for a movie in March,

then we go to America for another tour. So, all in all, you could say I'm busy! "I've never worked so hard in my life, to be quite honest. It's just that we haven't done any live work here for a while."

How about the fan letters that stream into the T. Rex offices. Have they expressed disappointment with the lack of live T. Rex?

"Yes," he replied, "but you could tour every day of your life all over Britain and still get disappointment from people, because you don't go to Outer Bridlington or whatever and play at the Town Hall.

"I am aware of the disappointment but I still think it would have been a mistake to carry on like I was. I made a conscious effort to cool things down.

Ever the master of the outrageous statement, Bolan went on to tell me how the lack of exposure in '73 had given a new dimension to his image.

"It's got to the point now where I'm such a legendary thing that people aren't really sure if I exist," he said. "People look at me in disbelief if I get out of a car or something. They almost whisper 'there's Marc Bolan'."

"There's a definite air of mystique now which wouldn't have been there had I been doing 'Top of the Pops' every week and putting out 95 records a year, like everyone else seems to be doing at the moment. . . Donny baby!"

Moving on to something more positive, we talked about his new album, "A Creamed Cage In August".

"Lyrically, it's incredibly different," he said. "The whole album is very psychedelic in many ways. It's very unlike what's gone before. I think the words will cause quite a few raised eyebrows. Some of them are quite rude."

"It's very mature poetry really. Compared to anything I've done before, apart from the early albums, it's very surreal. A lot of it is poetry I've put to music."

"A lot of it is Dylanesque. I mean, that's just a way of giving you an idea. If you like, it's along 'Blonde On Blonde' lines. I don't sing the same anymore. You'll notice that when you get to hear the album. (Laughs) I don't sing like Bob Dylan (instant impression) but it's a definite new voice."

"I had the chicks there live in the studio on all the sessions and that made a big difference. It was good to work with such fine singers. It took a lot of the load off me. I used to overdub all the voices myself. I don't have to do that now and that makes things much easier."

What's the basic tempo of the set?

"They're all rock & roll things, on very low key in the Neil Young way. Very smooth. None are lush — only one has a lot of orchestra on it. They're all very guitarly with lots of solos."

"My guitar playing has improved a lot. I work harder on it now than

ever before. I play all the time. I play along with the radio, with records, anything. I never used to do that, but you don't improve unless you work at it."

"I jam with a lot of people now. I make a point of talking and playing with guitarists. I'm much more of a musician I feel I'm good enough to play with any guitarist in the world. I don't say I'm as good as some of them, or better than others, but I can play with them and learn from them. I've jammed with jazz cats, lots of strange people and in the past I always felt very inadequate. John Lennon was always like that. He felt he was a good chomping guitarist, but he didn't really feel he could play."

"In fact, he does play very well, but he doesn't have enough confidence. And, as you know, confidence isn't a thing I've ever lacked. So now I'm not frightened to play with really good people. I find it stimulating..."

Bolan is trying to gain more acceptance on a musical level now, but to most of us he is essentially a teenage hero. And he has more sense and taste than to kick his young fans in the teeth. He hopes they will stick with him as they grow and get more into music and less into staring at his "thing".

Bolan is never a bore.

Tony Norman

THE AGES OF ROCK

Music Scene tells the story of 20 years of finger-snapping music

THE HISTORY OF ROCK music during the past 20 years is both complex and diverse — and, in many respects, it could be said to have come full circle. The first, and most complicated, issue is what we actually mean by the term "rock". For these days it is applied to virtually every form of beat music. And although there is an immense gulf separating, say, Elvis Presley and Led Zeppelin — nevertheless, both could arguably be described as rock acts.

The term "rock" obviously springs from the earlier expression "rock 'n' roll", which was first coined back in 1954 when Bill Haley erupted on to the scene. Yet although the name was new, there was nothing very original about the musical form itself. Rock 'n' roll was a simple interpretation of the traditional 12-bar blues construction —

an extension of rhythm-and-blues which had been gaining in popularity in the States for several years through the medium of such artists as Lloyd Price, Fats Domino and Chuck Berry.

All Haley did was to add electronics and showmanship. And he chose a time when pop music was in a state of lethargy and stagnation, and was ready for a totally new sound. A new generation had grown up since the immediate post-war years, and was only too anxious to shake off the sloth of the sugar-sweet sentimentality that was clogging the hit parade.

Haley dominated the music scene for nearly three years. Simultaneously many of the leading r-and-b artists — like Little Richard, James Brown and Chuck Berry — modified their inherent blues style and adapted to rock. And at the

... to page 10



Marc Bolan — Hot Lover



Elvis Presley — it all began in Memphis

ROCK TO ROLL TO



Rossi of Status Quo—his flying hair is almost a trademark.

A sweaty Dave Hill (top)

The incarnation many years on of Suzi Q. A leather clad bassist from Detroit.

How to look like an innocent transexual. Brian of the Sweet (top).

The New Movers



A new name, a new act, but it's old-fashioned music and a familiar face. Gary Glitter,

The perfect Prince whose perfect hips ushered in the new move-around-to-it era, Marc Bolan.

Slade on stage, a happy sight were it not for the threatening silhouette on the amp. Dave Hill chases away the ghosts of concert-hall music.

ROCK TO ROLL TO

... from page 7

same time, a whole new school of young rock artists began to emerge.

The most significant feature of popular music, and this has been true throughout the ages, is that it must progress. However, Haley's music did not — it created the basic formula for rock 'n' roll, but made no attempt to develop. Furthermore, Haley himself was no heart-throb, a star to be idolised by the masses. For those two reasons, the Haley comet inevitably began to decline.

And his passing left the door open for a new phenomenon, the sex-symbol personality rocker, as epitomised by Elvis Presley. He first hit the headlines around 1956 — and the attraction here was that, as opposed to Haley, the emphasis was on the individual rather than on group music.

Presley was the champion of a new rock cult, the vanguard of a whole army of young personality entertainers who eagerly climbed aboard the great rock bandwagon that was now in full swing — names like Jerry Lee Lewis, Jackie Wilson, the Everly Brothers, Buddy Holly, Larry Williams, Ricky Nelson, Duane Eddy, Bobby Darin and Eddie Cochran. And over here, Tommy Steele and Marty Wilde gave way to Britain's answer to Presley, Cliff Richard — and his contemporaries, Adam Faith and Billy Fury.

This trend continued into the sixties. But eventually saturation point arrived. The public, in their perpetual search for new thrills, looked around for other stimulations. There was a swing back towards authentic r-and-b, spearheaded by Ray Charles. Fascinating new sounds grabbed the attention of the masses — the Motown sound exploited by the Tamla group of artists; the folk-beat sound of Peter, Paul and Mary; the Latin-American sounds of the cha-cha and bossa-nova; the surf sound of the Beach Boys and Jan & Dean; and the West Coast sound with its intricate harmonies.

And while basic rock continued unabated — albeit now in competition with other influences — the youngsters looked for a means of direct involvement and participation. To a large extent this was catered for by a new dance derivation of rock — the twist. And in Britain, there was an even more significant development... the skiffle craze.

The most important aspect of skiffle was that anyone could play it. For it was essentially home-made music. A tea-chest, a dustbin lid, a washboard, possibly a guitar if you were affluent — these were the basic requirements. And they enabled thousands of amateur groups throughout the country to

follow in the footsteps of skiffle king Lonnie Donegan.

The place of skiffle, and of Donegan, in the history of rock cannot be over-estimated. For this was the inspiration and the encouragement that countless would-be musicians had been seeking. It was the spark that ignited the group scene, which subsequently dominated rock. And it led ultimately to the advent of the Beatles and their contemporaries.

It is probably true to say that the Beatles have been the greatest single force in rock music in our lifetime. While early rock led deviously to the Beatles, so the Beatles themselves have influenced virtually everything that has happened since their emergence.

The hub of rock had now switched from America to Britain, and in this country it was no longer confined solely to London, the Mersey sound was all-powerful and saw the birth of countless groups, while in other provincial centres more bands — like the Hollies and the Animals — were evolving.

Back in London, British r-and-b was coming into its own, and its



cause was championed by the Rolling Stones — and their deliberately rebellious and non-conformist approach was indeed a sign of the times. It would be invidious and impossible to mention all the new groups who followed in the wake of the Beatles and Stones — suffice it to say that this was the golden era of rock, and that British music reigned supreme throughout the world.

Of course, there were other factors to be taken into consideration. In the States, what we had formerly known as r-and-b had now become "soul" and a new school of purveyors — like Otis Redding, Wilson Pickett and Lee Dorsey — had arrived. The Lovin' Spoonful were dispensing their Good Time Music.

And towering above all was the imposing figure of Bob Dylan, part-poet part-minstrel who converted folk into an art form — and in the process opened the way for such names as Johnny Cash, Joan Baez, Simon and Garfunkel and, in Britain, Donovan.

In the latter half of the sixties, we enter a new period of confusion and uncertainty. The Beatles had outgrown their hit parade image and were seemingly rejecting their followers; the Stones were at the centre of a bad publicity campaign; the Beach Boys were inactive due to a dispute with their record companies; and Presley's material had reached an abysmal low.

It was in this state of flux that the business looked around for other interests. There emerged a form of "pop art" which merged rock with over-amplification and exhibitionism, as exemplified by the Who — and which, when blended with strange visual experiences, became known as psychedelia.

Over in the States, we saw the birth of flower power — and even of a contrived group, the Monkees.



The bayou sound of Creedence Clearwater was gaining hold. And many new groups — like Buffalo Springfield, Jefferson Airplane and the Doors — while still influenced by the British pop revolution, were combining the Beatles sounds with psychedelic treatments.

Adding a new and potent flavour to contemporary music were groups like Cream and the Jimi Hendrix Experience, who concentrated on honest-to-goodness blues presented in up-dated style.

It is strange that, despite this complex background, there now emerged some of the finest talents and brilliant musical conceptions ever to grace the music scene. Not content with adopting other in-

fluences, groups were creating their own styles and trends — we had entered the era of experimentation, progression and sheer musical quality. Indeed, rock was now accepted as a cultural form.

Many bands — Jethro Tull, Fleetwood Mac, Deep Purple, Free, Yes, Hawkwind, Led Zeppelin and Emerson Lake & Palmer, to name but a few — were now concentrating on albums to the virtual exclusion of singles.

Creditable though this trend was, there is no doubt that contemporary rock was growing away from the mainstream masses, and a reaction was inevitable. This took the form of a renewal of interest in the personality performer. The seeds were sown in the late sixties, when soloists such as Arthur Brown and Joe Cocker came to the fore. And at the beginning of this present decade, a new batch of personality groups sprang into the limelight — T. Rex, Slade and the Faces.

In their fight for attention in the fiercely competitive world of music, many bands started resorting to gimmicks in their acts — in their appearance and dress (the use of make-up and outrageous clothes), in their material and in their stage presentations. Thus was born the age of "glam rock" and, if you like, "rude rock" — as purveyed by such eccentrics as Alice Cooper, David Bowie, Lou Reed, the New York Dolls, Sweet, Gary Glitter and Wizzard.

The latest trend of all, which goes hand-in-glove with glam rock and the new breed of heart-throbs, is a return to the basic rock 'n' roll formula, with many rock veterans — like Billy Fury, Shane Fenton (Alvin Stardust) and Marty Wilde — making impressive comebacks.

In this brief survey, it has been impossible to touch upon every single trend and influence during the past 20 years. We have not, for instance, mentioned the part played by Jamaican music.

And it would be inopportune to omit the important part currently being played by contemporary singer-songwriters.

But in terms of sheer unadulterated rock, within the latter-day definition of the word, it is clear that the idiom is at present following two clear and contrasting paths. The first is the path of the future, with experimentation reaching out into the cosmos, and at times fusing with so-called "highbrow" music. And the second is the path to the past — the retrogressive road, if you like — with the excitement, the dynamism and the sheer beat of basic rock returning to its former glories. In this latter respect, the rock pendulum has indeed turned full circle.

Derek Johnson

Billy Fury

Johnny Kidd — shaking all over

MODS AND ROCKERS

The Battle of the Juke Box



1964 was the year of the battle. There were two distinct styles of music for those who wanted to express their revolt against the adult world's conventions.

There was rock and roll, but this now meant looking back to the golden age of the late fifties, and to the American giants who were worshipped in England.

The followers of this sound were called Rockers. They owed a lot to the Teds, they rode motorbikes and they thought of themselves being mean and moody.

The Mods thought of themselves as being sharp.

The Mods dressed in very flash clothes, and so did their groups. The Who and the Small Faces were classic Mod groups.

It was in Clacton, Margate and Brighton in the summer of 1964 that the two groups met every Saturday for pitched battles.

FROM HOP TO BOP

The Dancing Years



PRE-1954 white Americans danced slowly and they danced together. There wasn't too much else you could do to Sinatra, Doris Day, Perry Como and Frankie Laine.

Then in April of that year an already middle-aged and balding country and western singer cut a record called 'Rock Around The Clock'. It wasn't the best rock and roll cut, it wasn't even the first.

Yet Bill Haley who was losing a fight with a paunch, who sweated a lot and was about as sexy as an over-ripe tomato, kicked off the rock revolution almost single-handed.

'Rock Around The Clock' sold fifteen million copies around the world and it hasn't stopped yet. It spawned films, follow-ups, teddy-boys and a teenage sub-culture soon to be reigned over by Elvis Presley.

It also gave birth to the jive. It was the jive that probably caused the generation gap to explode into a yawning chasm. The new dance had none of your under-stated romanticism. This was raw, aggressive, physical and above all sexual.

It was all about Pepsi, petticoats and panties. Once the Haley record started moving, every other record company, agent, manager, hustler and songwriter and petty crook in the business jumped aboard the new noisy bandwagon.

Haley followed up with 'See You Later Alligator' and 'Don't Knock The Rock'. Elvis quickly rose to be God with a string of classic rockers. Little Richard, Chuck Berry, Jerry Lee Lewis, Gene Vincent and more produced the goodies and all the time the kids jived.

But by the end of the decade rock and roll was on the wane. Tommy Steele, Cliff Richard and Billy Fury had done their best to match the Americans at their own game but had failed miserably. When Max Bygraves scored a hit with 'Jingle Bell Rock' at Christmas, 1959, it had to be the beginning of the end.

A couple of years later the kids are being fed a diet of pap again. Milksoft pap courtesy of Colgate-smiling youths who looked like they were straight off the campus.

But in America a shrewdie called Ernest Evans was busy popularising Fats Domino's name. Chubby Checker was a gentle giant of a man and he started the whole world twisting . . . except in Communist countries where it was banned and labelled a symptom of Western decadence.

Basically the Twist was danced on one spot of the floor. You ground your pelvis, bent your knees and

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made like you were drying your back without moving the towel.

Checker scored with "Let's Twist Again," "The Twist," "Slow Twistin'" and "Teach Me To Twist" on which his student was Bobby Rydell. A little later came "Dancing Party" and "Limbo Rock."

Among other notables to get in on the action were Petula Clark "Ya Ya Twist", Sam Cooke "Twistin' The Night Away", Frankie Vaughan "Don't Stop, Twist" and a group called Joey Dee and the Starlites who were resident at a new club off New York's Times Square called The Peppermint Lounge.

Joey and his band had a hit with "The Peppermint Twist" and Rod McKuen did his tonsils in when he sang his offering "The Oliver Twist" a hundred times in a couple of weeks on a promotional tour, Rod's vocals have never twisted quite the same again.

The Twist was taken so seriously even Elvis "Rock A Hula Baby" and Sinatra "Everybody's Twistin'" thought it necessary to lend their names to the craze. It was important socially in that for the first time pop made it to the upper classes.

The Duke of Bedford, Greta Garbo, assorted Kennedys and even Noel Coward were seen bending stiff knees more or less in time at the Peppermint Lounge.

Suddenly music was designed simply to be danced to. It reached a peak when Joe Loss tried bravely to shed years with "March Of The Mods" which got him into the nationals and that was the end of it.

Still in '62, Little Eva showed how to do "The Locomotion". You stood more or less in one place but pumped you arms and legs like the pistons of a steam engine. Only two things stopped it taking off. It was too much like hard work after the first five minutes and anyway steam locos were being replaced fast by new-fangled diesels and you couldn't dance to those.

Chris Montez came up with the anthem of the time in "Let's Dance" which gets re-issued from time to time and quite evocative it is too.

For once we can omit the Beatles. They were miles above dance music except when they let rip on Chuck's stuff, but who can remember a Beatles gig when there was room to dance?

More to the point, the first few Rolling Stones discs were just the ticket for "The Shake".

"Come On" and "I Wanna Be Your Man" had the looseness and abandon that the dance called for. The Swinging Blue Jeans give it a name with "Hippy Hippy Shake" and it had virtually no rules. Probably the first opportunity the kids had been given for centuries to do their own thing on the dance floor



themselves and had no names. They even sorted out little formation routines. Perhaps it's no coincidence that around this time fancy shoes started selling in unprecedented numbers.

The young clubbers ignored imports like the frug — a silly windmill thing that debs took to at places like the Saddle Room — and the monkey. The swim, from Bobby Freeman's record "Do The Swim" fared slightly better but the Philly Dog came and went unnoticed.

Marquee regulars would have joyed to the Harlem Shuffle from a classy little band called The Action. The original record by Bob and Earl didn't make the charts here until 1969 and by then the dance boom was way past its peak.

In fact I've finished the story. By '66 pop had gotten itself all bogged down in cool, clever, pretension. It was meaningful, serious, introspective art. Hardly the sort of stuff to get Chubby Checker going again.

A couple of years ago 'idiot' dancers did their thing at festivals, but dance crazes haven't been about freaks. They've been about big business and new fashions and keeping the generations firmly apart.



— both the Twist and Jive before having had set moves.

Basically you shook any part of your body that moved in time to the music. Mick Jagger was the undoubted champion although at the time he was assisted by having to shake a pair of maraccas for hours on end.

In '64 Martha and the Vandellas would have us believe there was "Dancing In The Street" but I never saw any. Millie gave us the first inkling of what was to come with bubbling "My Boy Lollipop". Call it reggae, ska, blue-beat, what you will. The jerky rhythm makes for compulsive movement but the dance that came out of Millie's hit

was as short-lived as the song.

A year later Elvis asked us to "Do The Clam" but forgot to show us how. Another year on and Wilson Pickett proclaimed a "Land Of 1000 Dances". If he was talking about London's Marquee Club, he was dead right.

The mods had taken it over, and armed with their packs of bennies, they danced the night away. Only it was a different one almost every night and pity the poor kid who turned up on Friday with last Monday's steps still on his feet. He might as well have been a leper, such was the speed of his outcast.

Most of the new dances were completely made up by the kids

Nowadays Gary Glitter, T.Rex and Slade incite their fans to sort of goose-stepping ritual march. I guess it passes for dancing — but it's not the same.

But on the west coast of Scotland there's a quiet little resort where the youth club open their doors to strangers in the summer. There, on Saturday nights from June to September you can drink Pepsi, catch glimpses of petticoat and panties and jive until ten to Johnny and the Hurricanes "Reveille Rock" and Johnny Kidd's "Shakin' All Over."

For some Rocking Goose and the Turkey Trot will always be worlds apart.

Gordon Coxhill

Top of the page: Chubby Checker — he did the twist

Fats Domino — dance influence

Chris Montez — "Let's Dance" he said

BEER AND BLOOZE

Exactly when, last year, someone staggered out of a saloon bar at closing time to announce that he has discovered Pub Rock is difficult to say. But that it should have caught on so quickly was not very surprising.

Periodically it becomes obvious that a lot of people are putting themselves out to get to hear musicians who don't record and whose reputation is confined to those who come to their gigs. The usual procedure when this happens is to sign the leading bands in the movement and to classify their music under a single heading so that it can be easily marketed.

The Pub Rockers, notably bands like Bees Make Honey, Brinsley Schwartz and Ducks De Luxe were, it was quickly decided, a rock revivalist movement which appealed to those sections of the population with a nostalgic affection for British rhythm and Blues of the early sixties, and who now spend their leisure hours knocking back the warming fluids that you have to be eighteen to buy. Part of the truth, but not quite all.

Without the revivalist aspect the same sort of thing happened ten years ago to Liverpool groups with Merseybeat and London groups with rhythm and blues. This time as well, a lot of the bands who were going down well in London pub venues like the Kensington, the Kings Head, the Greyhound or the Red Lion have been signed to re-



cording contracts and are now expected to make records which sound alike.

They won't because they don't. Although these bands played the same circuit of gigs, and appealed to much the same audience, and although they tend to know each other and to have played in the same groups, they are not the same, they don't like being thought of as the same and they are not, with a few exceptions, revivalist bands.

One of the more famous of these venues is the Music Bar at the Kensington in Russell Gardens. This bar

in a fairly modern pub would seem to be one of the worst places for a band to perform. The stage faces a wall some six feet away, which makes what little space there is in front of the musicians into a struggling passageway, through which people fight to the bar.

The pub is managed by Matt Farrelly who looks more like a pub manager than an impresario and who cheerfully says, "In my time I've sacked all the best groups in London", but a gig at his pub is strongly competed for, despite the small amount of money it's worth.

If you'd visited the Kensington regularly last year, you might have seen two bands who now have recording contracts, Clancy who had the Wednesday night residency, and Ducks De Luxe.

Colin, Clancy's bassist, is very concerned to point out that Pub Rock described a group of people rather than a style of music. Clancy's relaxed blues based style is very much their own, and they were beginning to feel that the tag was holding them back. "That's what I mean about getting involved in the

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Top: Ducks De Luxe. Below: Colin Symons Band, one of Kensington's regulars

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whole Pub Rock scene. It's all tied together. Everybody's been in a band with someone."

Ducks De Luxe, whose album is just coming out, are more accurately seen as part of a nostalgia movement. They do play rocking standards like "Carol", but the majority of all their songs are their own. Lead guitarist Martin Belmont says: "We play rock and roll 1974, not rock and roll revival. We're trying to be as close to Chuck Berry as possible, but modernised. I mean, instead of buying an album by a revival band I'd rather buy the original"

What Ducks are interested in is a revival of the spirit of rock and roll, not the reproduction of the original sounds.

"Rock and roll is all I'm interested in. As far as popular music is concerned, any music that's too serious is irrelevant. Pop music is opposed to seriousness. Rock 'n' roll is about drinking, dancing, women or what-

ever. It's body music, same as soul music. It makes you shake your ass instead of seeing the colours.

"The feel is a million times more important than anything technical. That's why the pub thing is really good. You can try out new things, and if you make a mistake it doesn't matter. It's a case of letting yourself go, and doing it. It feels right and you feel good."

That's the attitude that the audience shared with the bands. They went to the pubs because there they found new bands who were putting across the feeling they wanted. That this was in the spirit of rock led to the belief that it was a revival, but the music was new. It just happened to be in the pubs that an audience was found that was older; musically too sophisticated for Bolan or Slade, and which wanted a good time, and the sounds to go with it. In future, instead of Pub Rock, read Good Time Music.

Nigel Thomas



ROCK 'N' ROLL The Founding Fathers

A good proportion of my pocket money way back in 1956 used to be shoved into a huge Rock Ola juke box in one of Battersea Fun Fair's many amusement arcades. The object of the exercise was to hear over and over again Elvis Presley singing "Hound Dog" and "Don't Be Cruel". Rock and roll was upon us and for teenagers of the day it was to prove a lasting influence.

Now some eighteen years later, good old rock 'n' roll is going through a stage of re-emergence, though the people responsible don't always give it its proper title.

Slade, Gary Glitter, Sweet, David Bowie, Wizzard, the Faces, Status Quo, Alice Cooper, Roxy Music, Geordie, Mud, Nazareth, the Who, Suzi Quatro, Mott the Hoople, the Stones, Wings and John Lennon are all dishing up, in one form or another, the seventies version of the fifties phenomenon.

The binding factor between the music played by all these people is mad abandonment. None of the "Hey, man, like heavy, baby. Mind blowing expansion. Own thing. Freak out," for them, except in one or two cases when it tends to be treated with tongue in cheek.

Though podgy Bill Haley and his adult Comets really started the ball

rolling when the re-released "Rock Around The Clock" became a British hit in 1955, it was Elvis the Pelvis, sometimes known as "The King Of Western Bop" who fired the imagination of the teenagers with his hip gyrations, curling top lip, dishevelled greasy hair and sexy growl. Parents threw up their arms in horror and their kids responded by turning the Pelvis into a millionaire.

Gold lame suits were the order of the day for would-be Elvis's and the sale of blue suede shoes shot up overnight. Carl Perkins even enjoyed a brief spell of total popularity thanks to his original version of the footwear song and then the whole bit snowballed.

Gene Vincent, without doubt one of the most unpredictable personalities to emerge from the rock and roll era, came in via one of the best vehicles of the time, the movie titled "The Girl Can't Help It". That film, apart from fawning over Jayne Mansfield's obvious attributes, gave widespread publicity to Little Richard, Fats Domino, Gene Vincent and the Blue Caps, Eddie Cochran and the Treniers.

Gene shot into the charts with "Be-Bop-A-Lula" and had so much success over here that he decided to settle in England. Tales about his



eccentric behaviour are legion. He wore irons on his left leg which had been badly injured in a motor cycle crash (it was always a good thing to have ridden and better still to have crashed a motor bike in those days), his suit was black leather, as were his gloves. In later years, the bottle got the better of him and one well-known British promoter hired a bodyguard to make sure Gene didn't get too oiled before going on stage.

Little Richard was one of the most exciting and flamboyant characters to emerge from that period. His high-pitched wails, stance at the piano and ridiculous hairstyle made

him stand out from the rest of the bunch. Fats Domino, "The Fat Man", didn't physically do a lot, but his unique piano style and engaging smile put him at the top of the tree for a while.

One pianist who did so much he sometimes overdid it was Jerry Lee Lewis. The much-maligned rocker was constantly being attacked for his drinking and womanising and to this day he still likes plenty of both. His hits like "Whole Lotta Shakin' Goin' On", "High School Confidential" and "Mean Woman Blues" have become rock and roll classics.

On this side of the Atlantic, a whole series of imitators were cropping up, many of them with forceful names like Marty Wilde, Tommy Steele, Dicky Pride, Rory Storm and Billy Fury. For the most part they were pale versions of their American cousins and of the crop only Tommy has survived as a huge name, though lately Billy has made something of a comeback.

It was left to the Americans, people like Freddie Bell and the Bell Boys, the Del Vikings (whose "Come Go With Me" was the first 45 rpm disc I bought), Frankie Lyman and the Teenagers, Chuck Berry, Roy Orbison, Johnny Burnette, the Everly Brothers and Barrett Strong to provide the meat and potatoes of rock and roll.

Gradually, though, Britain began to develop its own stars. Cliff Richard and the Shadows were the most successful outfit to evolve and the proof of their talent lies in the fact that today Cliff and various members of the Shadows are world stars.

Chuck Berry was frequently copied by would-be British rock and roll artists but nobody came even within spitting distance of the origi-

Jerry Lee Lewis

Jack Good with Gene Vincent

nal. Despite serving a jail term for statutory rape and having the burden of blackness (particularly loathsome in the Southern States of America) upon his shoulders, Berry laid down a solid foundation of rock and roll.

"Johnny B. Goode" still crops up in modern numbers though Berry is rarely given composer credit. "Sweet Little Sixteen", "Roll Over Beethoven" and "Maybelline" have all become classics.

The Big Bopper was just making it as a result of "Chantilly Lace" along with Richie Valens when the pair of them went down in a plane with Buddy Holly. That was surely one of the biggest tragedies suffered by rock and roll and the sick result was a crop of records like "Three Stars". Holly had been idolised by millions and after his death his record sales stayed huge for many years. Even today his name is spoken with reverence and his albums do quite well.

It's difficult to imagine Roy Orbison, the Big O, as a rocker but he

began his career along with Jerry Lee and Elvis at Sun. Johnny Cash was a regular there in those days, too, but it's unlikely that any of the old tapes featuring all four together will ever be released.

It always seemed to be that Britain would copy America. Dick Clark started "American Bandstand" and we got "Six Five Special", "Ready Steady Go", "Cool For Cats" (that actually had Kent Walton as host) and "Boy Meets Girl" produced by Jack Good.

It took the Beatles to really put British rock and roll music on the world map and by that time the era had started to dwindle away. The times were most certainly a 'changing', the Fab Four were to herald a new wave of music and it wasn't until about eighteen months ago that the wheel even vaguely came full circle. But this time the rock and roll was smoother and without much of the almost amateur roughness that made it what it was way back when.

Richard Green



But what can a poor boy do, except sing in a rock 'n' roll band

It is good that the Rolling Stones have managed to re-establish themselves as the best rock 'n' roll band in the world.

The adulation, money and soft-living could so easily have destroyed them and turned them into a sloppy replica of their former charismatic, animal selves.

Instead they have roared back harder and nastier than ever.

After the magnificent British tour and the chart-topping album, "Goat's Head Soup", the five musicians are taking a well earned rest.

As always it is Jagger who needs the break most, for the sheer physical exuberance of his stage act and the strain of holding everything together is exhausting.

As well as writing for the Stones and handling most of their business decisions he has been working hard to make a personal dream come true.

"Some time soon I'm going to make a solo album," he told me when we met in London.

"I've written a lot of songs for it but I can't really tell you what it's going to be like because I haven't done it yet and I don't even know myself.

"Anyway I've written the songs and when I get three spare months

I'll make the album.

"I suppose in a way I'd like it to be really different to the Stones' but it's obviously going to be somewhat similar because it is going to consist of songs I have written and it is going to be me singing."

Over the ten years the Stones have been together Jagger has occasionally said he planned to eventually split from the group.

But with their latest triumphs he has banished all such thoughts from his head and he is determined to stay with the band for as long as they are on top.

And, despite the fact that he is thirty, there doesn't seem to be much danger of the Rolling Stones slipping down the ladder of public esteem just yet.

How conscious is Mick of his age?

"Well you slow down inevitably as you get older — but at what point you do is really up to you.

"Some people are very old at 27 and they are fat and set in their ways.

"I don't feel as though I'm any less capable . . . but it's so hard to tell. I look after my health. I get plenty of exercise and I don't smoke because I got bored with it — it's a waste of time.

"I suppose you wonder do you look as beautiful as you did when

you were 19 or 20 — actually I don't think I looked very nice when I was 17. At 21 I suppose I looked alright."

We started talking about newer rock stars and about the extraordinary rise of David Bowie.

"David is a friend. He's a nice boy and I admire his work. He's a good writer.

"The reality of it is that there has been a nice build up and the cat's been working very hard."

How did Mick feel about the way Bowie has taken sexual ambiguity so far beyond the precedent set by the Stones?

"You just can't take sexuality too far. You know combinations and . . .

"But if David Bowie has gone and said 'I'm bisexual' I'm not going to follow it up."

Now that he has enough money never to work again what motivates him to keep on being a rock star?

"I do sometimes wonder why I'm doing it. But that feeling doesn't last long. I get the most pissed off when I get frustrated with what I'm doing.

"I mean if I'm supposed to have written eight songs and I haven't finished them or I don't like them then I get pissed off.

"I enjoy being on stage and the travel part but I wouldn't enjoy it if I had to do it 361 days of the year.

"I like to work on the road for four or five months a year. It's alright, I can cope with it.

"That leaves me with three months in the studio and the rest of the time either writing or doing nothing.

"Of course I still enjoy being famous otherwise I'd just go away and forget it and not do interviews with people like you then I wouldn't be so well known."

"Normally I don't mind if people want an autographed picture or something. I mean a bloke came up to me in the street and said 'can you kiss my bird.' So I did and she was alright, you know.

"I mean you don't mind if you're just out for a walk. But if you're having something to eat or you're having a row with somebody or you're punching your best friend in the mouth or something you don't want to be interrupted.

"And there's always somebody there ready to interrupt you.

"Anyway I still like it."

John Blake



Humble Pie

Mick Jagger

ROCK TO ROLL TO



Behind the revival of old-fashioned rock 'n' roll stand the figures who started it all, Names whose memory is held dear by an uncounted multitude of faithfully nostalgic followers. Were those original performances really as super as memory and legend suggest. It will never be known. The Great Rock Revival Concert at Wembley over a year ago showed that while the musical skill was still there, it was not necessarily put over with a superhuman projection. The rock gods were, after all, mortal. Little Richard, particularly, as he attempted to behave like a glittering superstar, was a sad figure, throwing off clothes instead of trails of glory.

However, the most powerful rockers are still around and Elvis is still the King, though now it costs so much to gain admittance to his court that entry is restricted to the wealthy dowagers of Las Vegas.

Ever since they toe-tapped out of Shepherds Bush to start the fashion for Union Jacks and destroying expensive equipment, The Who have been experts at blasting the way through performances with total aggressive power. They still are.

Then there's Jagger. The Performer. Further and further out as he fronts the dirtiest, raunchiest, most talented, best rocking group in the world.

And a quiet Ray Davies, probably the only rocker to be concerned with English traditions. But he rocks. Look at "Lola".

All these carry on the torch of rock music, which is an attitude and not a musical form. An attitude of youth rebellion, wildness and moving to the music, started by an ageing band leader with a quiff.

Revivalist bands pay tribute to these contemporary legends, and one of these stands out as the sexiest, most vicious and most abandoned (all good rock 'n' roll compliments those).



The Who, the group that used to destroy more equipment on stage than the money they'd earned would pay for.

Sha Na Na, (above) they make glitter jump suits look virile AND dirty as they throw themselves into the silhouettes of yesterday's rockers.

Ray Davies, the presiding genius of the Kinks, a genuine rock group who were unmistakably English.

Bill Haley, the middle-aged youth-figure with the quiff. The time was ready when he threw the switch.

The Legendary Boppers



vis, from the teen scene in
Memphis, to the Las Vegas
cabaret. That's a monkey on his
shoulder.

Mick Jagger, maybe an
authentic case of demonic
possession when he grabs the
mike.

Little Richard, in baggy trousers.
The most outrageous of them
all.

Sha Na Na, highkicking on down
the road.

NEWS SCENE

Ronson : more dates planned

MICK RONSON's debut solo concerts — at London Rainbow Theatre on February 22 and 23 — have provoked almost as much excitement as concerts by Bowie himself, according to John Martin of Great Western Festivals, who are promoting the events.

BOWIE IN U.S.

DAVID BOWIE was due, as "Music Scene" closed for press, to leave for a lengthy stay in New York where he will be working on preparations for his new stage revue.

As previously reported, this is based upon George Orwell's novel "1984", although the title of Bowie's version will be changed to avoid copyright complications.

Bowie is mounting the show together with Tony Ingrassia, who was co-author with Andy Warhol of "Pork", which played a season at London Roundhouse in 1971. He expects to be in New York for about four months, and is aiming at a London premiere for the show in late spring or early summer.

A soundtrack album of the musical score of "The 1980 Floor Show" has already been completed at London's Olympic Studios, and is currently in the mixing stage. It is understood that the U.S. TV special of Bowie's concert at London Marquee last autumn has been acquired for British screening by ITV, although no transmission details have yet been announced.

10c.c America's best new band

10 C.C., who were originally formed strictly for recording purposes as an extension of Hotlegs, have broken through in a big way in America.

They have been voted the "Best New Group of 1973", in no less than seven U.S. music papers and, as a result, they set out on a debut tour of the States on February 18 running through until March 24.

Both concerts sold out within 24 hours of the box-office opening, and plans are now well advanced for Ronson to play a series of provincial concerts in the near future.

Ronson, former leader of Bowie's backing group the Spiders From Mars, has now embarked upon a solo career and could well develop into one of the big names of 1974.

His solo single "Love Me Tender" was issued in late January, and his album "Slaughter On Tenth Avenue" comes out in mid-February — it contains mainly self-penned composition, plus a new Bowie composition "Growing Up In Advance".



ROY WOOD: Wizzard touring until mid-March

WIZZARD/ELO SET FOR MAJOR TOURS

ROY WOOD'S WIZZARD and the Electric Light Orchestra both set out on major British concert tours in early February, and both itineraries extend into the second half of March.

The Raymond Froggatt Band will support both acts on various key dates during their respective tours. ELO cancelled a projected February tour of Europe in order to undertake the British schedule because, they said, home audiences deserved to take priority over engagements abroad.

Dates and venues for both tours, from mid-February onwards, are listed in Livescene.

JETHRO BACK ON THE ROAD

JETHRO TULL, who last autumn announced their voluntary retirement from live performances, are almost certain to make their concert comeback before the end of the year. Leader **Ian Anderson**, while not confirming exactly when the band will resume gigging, has stated that Tull have decided to go back on the road when their extensive recording and filming commitments are completed.



Jethro's IAN ANDERSON: Back on the road after recording and film commitments.

Tull are at present working on two albums — a new studio collection and the soundtrack of their upcoming film "War Child". And extensive care is being taken over their preparation, as it was primarily the widespread criticism of their "Passion Play" album that prompted them to retire from the public eye.

The "War Child" film will feature two main actors playing the parts of God and the Devil, and members of the band will also appear in the movie.

A full British circuit screening is expected, with probable release by the end of 1974. It seems likely that the band will time their live comeback to coincide with the film's opening.

MAGGIE BELL FORMING BAND

MAGGIE BELL is at present putting a band together, with a view to playing a debut solo tour of America during March. And a spokesman for her management said that this will definitely be followed by dates in this country.

He added: "Britain will be next on the agenda after the States, and Maggie should be playing selected dates here during the late spring or early summer."

Meanwhile, her eagerly-awaited solo album "Queen Of The Night", on which she has been working for nearly a year, is at least scheduled for British release by Polydor at the end of February.

Line-up changes

SOFT MACHINE have added guitarist **Alan Holsworth** to their line-up in time for their upcoming U.S. tour, their first for three years... **Strider** have augmented by bringing in **Rob Elliot** as new lead vocalist... **Glencoe** keyboards man **Graham Maitland** has left, and has been replaced by **Mick Gallagher** (ex-skip Bifferty and Frampton's Camel)... Former **Curved Air** member **Kirby** has joined **Fleetwood Mac** and is currently touring America with them.

ENO ON TOUR

BRIAN ENO will be supported by pub-rock band the **Winkies** on his debut solo tour, which opens in mid-February and climaxes at London's Drury Lane Theatre Royal on March 12 — for full details, see Livescene.

These dates will mark Eno's first live appearances since he left Roxy Music nearly a year ago.

The tour coincides with the release of his solo album "Here Come The Warm Jets", and he will have a single titled "Seven Deadly Finns" issued shortly.

Med Head March dates

MEDICINE HEAD are to head line a British concert and college tour in March. Their complete date sheet was still being finalised at press-time, but it was learned that the schedule will open with two days at Middlesbrough Excelsior on March 4 and 5. In the meantime, the band are undertaking a major tour of Germany throughout the second half of February.

GLITTER FILM CONCERT PLANS

GARY GLITTER's full-length cinema documentary, which was originally to have been called "Good Rockin' Tonight", has now been re-titled "Remember Me This Way". It will be pre-released at a special screening in Ireland at Easter, and British distribution will follow.

Glitter is to headline a series of British concert dates in June. His last appearances in this country were a short string of five concerts in November.



RAY DAVIES: British college and university tour set for the Kinks.

TOUR NEWS

THE KINKS undertake a British college and university tour, starting in late February and extending into March. They are at present recording the second half of Ray Davies' musical "Preservation" for release as their next album, and are planning an American tour in the spring. Seven British dates have so far been con-

firmed for the Kinks, with two, or three more still to be finalised.

BARCLAY JAMES HARVEST have just begun a short British tour which — factory problems permitting — will tie in with the release of their new album. The band have just switched to Polydor, after spending three years on the Harvest label.

GENTLE GIANT headline a British concert tour in March to promote their latest album "In A Glass-house". They will be supported throughout by String Driven Thing. Giant tour Europe from April 3 and begin a six-week U.S. schedule in late May.

ARGENT, who cancelled a major 27-venue European tour because of the uncertain petrol and diesel situation on the Continent, are instead playing a major British tour to promote their fifth Epic album "Nexus". It includes an appearance at London's Drury Lane Theatre Royal on February 24.

• Dates and venues for all the above tours are listed in Livescene.

BOB DYLAN is now certain to play British dates in the early summer, following the resounding success of his comeback tour in America. It is expected that details of his visit will be announced during the next few weeks.

AMERICAN BANDS FLY IN

HAROLD MELVIN and the Blue Notes, whose latest hit single is "The Love I Lost" are to play a series of British concert dates in late March for promoter Arthur Howes. Main support act will be **Robert "Love On A Mountain Top" Knight**, who completes his own British one-nighter tour in mid-February, but returns here the following month for the concerts with Melvin. See Livescene for details.

THE DRIFTERS are returning to Britain in mid-March for an extensive tour lasting until early June. They had originally been due to arrive in late April, but the demand from bookers has been so great that promoter Henry Sellers has brought forward and extended their visit. See Livescene for details of the first month of their tour.

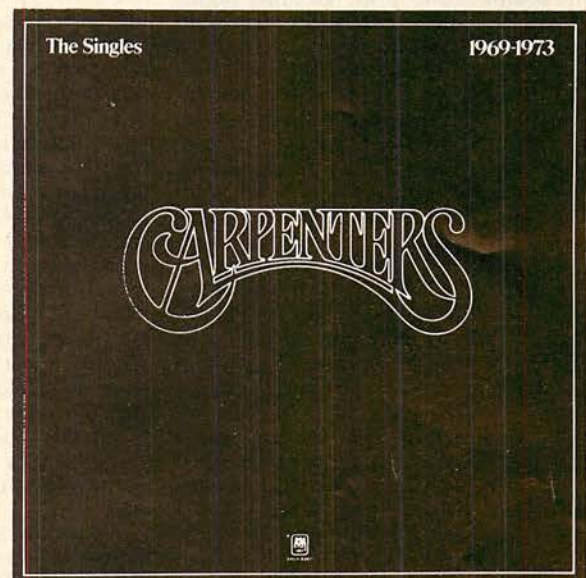
CANNED HEAT begin a major British and European tour during the second half of February, introducing their re-shaped line up. Front man **Bob Hite** remains in the band, as do **Henry Vestine** and **Fito de la Parra** — and they have now been joined by new members **Richard Hite** (Bob's brother), **Ed Beyer** and **James Shane**. Heat will be joined on some of their dates by breakaway group **Pure Food**, led by ex-Heat member **Harvey Mandel**. See Livescene for details.

BILL HALEY and the Comets undertake their first full British tour for 16 years, opening at the end of February and continuing into April. MCA are releasing a maxi-single of three of their biggest rock hits to tie in with the tour, which is co-promoted by Henry Sellers and Great Western Festivals. See Livescene for details.

CARPENTERS

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Goodbye To Love
Yesterday Once More
It's Going To Take Some Time
Sing
For All We Know
Hurting Each Other
Close To You



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UPCOMING

CAT STEVENS is to play a few selected British concert dates in the early Spring. Only confirmed appearances at press-time were two concerts at London's Drury Lane Theatre Royal on March 25 and 26.

EMERSON, LAKE & PALMER will play at least three major British concerts in March, soon after they return from their current five-week tour of America. Full details of dates and venues are expected shortly.

ALBERT HAMMOND flies into Britain on April 22 for a two-week visit, when he will be playing major concert dates for promoter Tito Burns.

ERIC BURDON is undertaking a series of European concert dates in March, and he is expected afterwards to travel on to Britain for a few selected gigs here. His former backing band War — now a big name in their own right in America — are also due here in March for a short tour.

20 million people sending in 93 million dollars millionaire trouble

On January 3rd, 1974, Bob Dylan started out on his first concert tour in nearly eight years. Between January 3rd and February 14th, he played over thirty concerts in 21 American cities. In the course of the six week tour two thirds of a million people packed themselves into the rock and roll halls and theatres of America to hear Bob Dylan sing his songs. They were the lucky ones. When the pre-tour box offices opened to postal ticket applications they were instantly flooded with an estimated twenty million ticket applications backed up by ninety three million dollars in cash. In comparison the reaction to a group like the Osmonds seems rather limp. No other popular hero from Rudolf Valentino to David Bowie has ever managed to evoke such an overwhelming response. What makes the thirty two year old singer/songwriter so important to such a vast number of people?

Dylan hasn't been particularly active over the last few years but, like the Irish problem, he's been around quite some time and in order to understand the fanatical reactions he still evokes it's necessary to go back over his career as a whole.

Bob Dylan was born Robert Allen Zimmerman on May 24th, 1941 in Duluth, Minnesota. When he was six his family moved up to Hibbing, a small mining town in the north of the state. His father ran the local electrical appliances store and Dylan was brought up in an atmosphere of very ordinary middle class prosperity and values. He attended the local high school and distinguished himself only by his fanatical interest in black r. and b. music, his avowed ambition to be as big a star as Little Richard and by his various attempts to imitate his idol at school concerts.

In 1959 he started college at the University of Minnesota in Minneapolis, but his studies soon took second place to his growing involvement with folk music. He took to performing in the coffee houses and other beatnik hangouts of Minneapolis and changed his name to Dylan.

Folksinger Woody Guthrie became his great hero and Dylan's obsession was so strong that he travelled to New York at the end of the year to visit the dying Guthrie. The meeting resulted in a powerful friendship and when Dylan moved to New York a year later and started singing around the clubs and coffee houses of Greenwich Village he modelled his stage personality directly on that of his idol.

Dylan's enthusiasm and talent were soon noticed and in 1962 he cut his first solo album for CBS featuring three of his own compositions (including his tribute to Guthrie, "Song To Woody") and a selection of traditional folk blues numbers.

At this time Dylan was frenetically active. He did a lot of session work around Greenwich Village, including some harmonica work on a Big Joe Williams album, and even managed to get over to England for a brief concert appearance and a bit part in a BBC TV play called "The Madhouse At Castle Street".

"**Freewheelin'**", released in 1963, which featured 11 of Dylan's own compositions, added to his fast-growing reputation and while songs like "Masters Of War" and "Hard Rain's A Gonna Fall" highlighted his ability to capture and express the growing political discontent amongst

the young, other songs on the album such as "Don't Think Twice It's Alright" and "Girl From The North Country" showed the penetrating awareness of more personal situations that he was to develop more fully later.

Ironically enough it was not Dylan's own recordings that first launched him to international stardom. Late in 1963 an aggressively clean-cut American folk trio called Peter, Paul and Mary had a big hit on both sides of the Atlantic with their version of "Blowin' In The Wind", one of the numbers off "**Freewheelin'**".

The song's lyrics expressed a number of standard liberal sentiments about inequality, exploitation and war but managed to make them seem more than just a string of tired clichés by expressing them through a series of powerful symbolic visions backed up by a strong sense of personal indignation and anger.

Rarely has a song so accurately expressed the dissatisfied yearnings of a generation and "Blowin' In The Wind" was soon adopted as the marching song of the disaffiliated children of the middle classes on both sides of the Atlantic.

Dylan's clearest political statement, "The Times They Are A Changing", his third album, established the "protest song" as an important new medium and catapulted Dylan himself to new found heights as the undisputed Crown Prince of American folk music. Already his reputation had eclipsed that of his former idol Woody Guthrie and it looked as if Dylan was all set to take over from Pete Seeger as the darling of the radical folk movement.

At this point, Dylan, faced with a secure future and a faithful following, rejected them both and struck off in a completely different direction.

"Another Side Of Bob Dylan" released in 1964, did indeed reveal another aspect of his personality. The black and white political statements of the previous albums were abandoned in favour of an intensely personal approach to individual situations that recalled earlier songs like "Don't Think Twice It's Alright". Not content just to adopt this new position, Dylan actually used one of the songs on the album, "My Back Pages", to question his earlier position ("lies that life is black and white").

The campus liberals saw Dylan's movement away from external social questions towards internalised personal problems as some sort of betrayal of left wing ideals and the new album was widely condemned by many of the people who had previously been his most ardent supporters.

Refusing to recognise the implications of a song like "Chimes Of Freedom" (where the chimes of freedom are tolling "for every hung up person in the whole wide universe"). Dylan's critics failed to understand that the songs on "Another Side" sprang from a new, wider commitment to human problems of all sorts.

It was the first of many occasions where Dylan's audience refused to accept his development as an individual and instead demanded that he should conform to their stereotype of him.

In April 1965 Dylan came to England for his first major concert tour here. The English audience had never been terribly concerned with the nuances of Dylan's involvement or non-involvement with the American Left and the tour was enormously successful.

At the same time, prompted perhaps by the



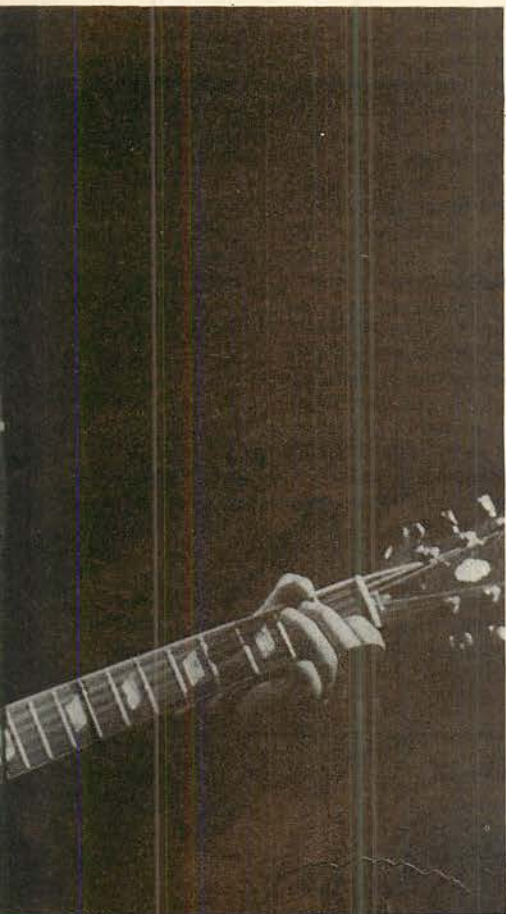
ROCK RELUC REVOLU

words: John Brown

Animals' chart success with electric versions of "House Of The Rising Sun" and "Baby Let Me Follow You Down" (both numbers from Dylan's first album), Dylan released his first single with a full-scale rock and roll backing, "Subterranean Homesick Blues" (a reworking of the old Chuck Berry classic "Too Much Monkey Business").

On his return to America Dylan appeared at the Newport Folk Festival backed by the Paul Butterfield Blues Band, probably America's first heavy metal music outfit. American folk purists had always adopted an attitude of scornful superiority towards rock and roll and r. & b. music and they were appalled to see their idol howling at the top of his lungs in front of several hundred watts of electric energy. Showing all the tolerance for

plied for tickets lars in cash when the dor hit the road



K'S TANT ONARY

pictures: Neal Preston

which radicals are so justly famed, they booed him off stage.

When his fifth album "Bringing It All Back Home" was released, featuring almost a full side of hard driving rock and roll, it became obvious that Dylan's artistry could no longer be fitted into any of the accepted stereotypes. "Highway 61 Revisited", released late in 1965, took Dylan even deeper into hard rock territory. Yet again the Dylan stalwarts (determined that Dylan should do what they wanted and not what he wanted) condemned the album out of hand, completely ignoring the apocalyptic power of the lyrics of the new songs and completely failing to understand that Dylan was actually in the process of re-defining rock and roll music and its artistic possi-

bilities. As Dylan himself put it in "Ballad Of A Thin Man" (a song that savagely attacked the whole liberal academic mystique) . . . "Something is happening and you don't know what it is/Do you Mr Jones?"

Dylan had now managed to alienate almost all the support he had previously enjoyed amongst the young white radicals who wanted their protest music safe, pre-packed and clearly defined at all times. While they mouthed platitudes about desegregation and the rights of man, Dylan started to delve deeper into the cancerous heart of the American Dream.

His poetic vision became increasingly fragmented, hallucinatory, paranoid and surrealist. Partly this was perhaps a reaction to the increasingly insane demands that were being made on him. Many of his newer fans were coming to see him as some sort of latter-day Christ figure, the Man with the Word, the only one who really knew what was going down.

Looking back, it's easy to understand this view of Dylan. With the possible exception of Chuck Berry, he was the first major figure in rock and roll to make any really intelligent attempts to understand the failures of an affluent society where "money doesn't talk, it swears" and where the whole complex machinery of production had finally started to channel itself into the manufacturing of objects as useless and as obscene as "flesh-coloured Christs that glow in the dark". Dylan certainly never lost sight of the tangible problems of poverty and prejudice but by 1965 he had already evolved a sophisticated awareness of the primal inner fears that caused overt social injustices.

By now the influence of Dylan's work was beginning to appear in all aspects of rock music. The Byrds produced an electric version of Dylan's "Mr Tambourine Man" and this proved to be the start of a wave of so-called "folk-rock". The Stones moved into songwriting in a big way with their "Between The Buttons" album and freely acknowledged their debt to Dylan. The Beatles and countless other groups began to realise that the lyric possibilities of rock were vast.

Dylan's use of drugs became widely publicised as the "explanation" for the surrealistic quality of his mid-sixties' albums and, perhaps unwittingly, he was the greatest single influence on the wave of "drug songs" that followed.

During 1965 and the early part of 1966 Dylan was touring almost continuously (backed by the Band) and the fans of the "old" Dylan kept giving him a very hard time. The shouts of "Judas" from one member of the 1966 Albert Hall audience did little to improve the atmosphere, but Dylan's answering cries of "I don't believe you . . . you're a liar" backed up by a blistering vitriolic version of "Like A Rolling Stone" left him in control of that particular situation; however a string of incidents like that must have done a lot to move Dylan further and further into a world of paranoia and high speed confusion.

By the time the "Blonde On Blonde" double album was released in mid-1966 the fuss had begun to die down a bit. Dylan had now completely abandoned the solo acoustic guitar and was working with new confidence in a rock and roll format.

The song lyrics covered a territory of broken love, surrealist fantasy and nightmare chaos that Dylan had already started to explore in the two

previous albums and it began to look as if he had found a new stability at least in his approach to his own work. Then on July 30th, 1966 the announcement came that Dylan had broken his neck in a motorbike accident.

By that time Dylan had unquestionably become the most important and influential single figure in rock and roll and the news of the accident was received with shocked horror by millions of young people. Macabre rumours began to circulate instantly — Dylan was dead, disfigured or insane. There has always been an element of morbid fantasy inherent in rock culture and this morbidity now ran riot. Even today it isn't clear just how serious the accident was but it has become obvious that Dylan made full use of the opportunities that it gave him to withdraw from public life.

For almost eighteen months nothing was heard from him. He was believed to be recuperating with his wife and children at his upstate New York home. While the Beatles were searing their way into psychedelia with "Sergeant Pepper" and the Stones following them with "Satanic Majesties", while Hendrix, Cream and the acid-rock sounds of America's West Coast bands were coming to dominate rock music Dylan continued to be completely silent.

In January 1968 after a year and a half of inactivity Dylan released a new album, "John Wesley Harding". Its stark simplicity, both musical and lyrical, was completely at odds with every trend in rock music at that time. For almost anyone else it would have been the end of their career. But "John Wesley Harding" was not merely perverse, it was also one of the finest records Dylan had ever produced, all the energy of the old rock and roll period compressed and structured into taut, elliptical song parables that dealt with moral and ethical problems with a directness that even Dylan himself had never previously achieved.

Dylan's refusal to conform to the day-glo conventions of acid-rock made enormous numbers of people aware of the limitations of psychedelia and "John Wesley Harding" marked the beginning of a move back towards formal discipline in rock. The Beatles (with their White album) and the Stones (with "Beggars Banquet") followed Dylan's lead toward a new simplicity and Dylan seemed to be re-established as the High Prophet of rock culture.

However since "John Wesley Harding" it has been rather harder to follow Dylan's intentions. "Nashville Skyline", released in 1969, showed a musical development of the faint Country and Western overtones of "John Wesley Harding" into a full-blown country sound, but lyrically it was Dylan's weakest album to date.

On "Self Portrait", released the following year, he charted his own musical tastes with his versions of songs by the Everly Brothers, Simon and Garfunkel and Gordon Lightfoot, but the undisciplined sentimentality of the album gives it a feeling of untypical vapidty.

Perhaps stung by the severity of the critical attacks of "Self Portrait", Dylan released his eleventh album, "New Morning", only a few months afterwards.

"New Morning" had a biting energy that had been sadly missing from "Self Portrait" but it still

. . . please turn over

... from previous page

lacked the strength of "John Wesley Harding" or the pre-accident recordings.

Dylan's post-accident activity in the recording studio (four "official" albums in two years plus the bootlegged Basement Tape) was not paralleled by his public appearances over that period. He showed fleetingly at a Woody Guthrie memorial concert in 1968 singing four of Guthrie's songs backed up by his old partners, the Band, and briefly on a Johnny Cash TV spectacular.

In 1969 he came to Britain to top the bill at the Isle of Wight Festival and his performance in front of an estimated quarter of a million people did little to either confirm or deny the growing feeling amongst Dylan's followers that he had lost touch with the emotions and the concerns of his generation.

A rather unfortunate interview with "Rolling Stone" editor Jann Wenner in 1969 presented a completely new side of Dylan's character — Dylan, the astute businessman — which clashed with many of the facets of his established public image.

In 1970 Dylan emerged from what was beginning to look like retirement to appear at George Harrison's Concert for Bangla Desh and though his performance seemed more heartfelt than his Isle of Wight appearance two years before, it was still difficult to guess at Dylan's new commitment to rock music.

Since then his forays into the limelight have been infrequent and typically mystifying. His much publicised novel "Tarantula" which had been scheduled for publication at various dates from 1966 onward was finally brought out in 1971 and proved to be a bit of a damp squib.

A single, "Watching The River Flow", released in the same year featured Dylan in combina-

tion with Leon Russell and Jesse Edwin Davis and proved to be Dylan's finest effort musically since "John Wesley Harding". The follow up "George Jackson" released in 1972 was a sparse sardonic comment on the killing of one of the Soledad Brothers, reminiscent of much of the material on "Freewheelin'" or "Times They Are A Changing".

For a time it looked as if Dylan had gone full circle and was about to launch a new era of protest songs but this expectation has yet to be fulfilled.

Last year he appeared in a minor role in Sam Peckinpah's film "Pat Garrett and Billy The Kid" and a soundtrack album was released containing the songs he had composed and performed for the film.

Against this background of sporadic activity the concert tour came as something of a bombshell. Reports indicate that Dylan and the Band have put a lot of thought and a lot of work into this tour and the estimated repertoire of eighty numbers includes material from all periods of Dylan's development plus some new songs. Rumours of a forthcoming English tour are widespread and two new albums (one studio and one live, see review on page 36) are believed to be in the pipeline awaiting release within the next few weeks. At last it looks as if Dylan is moving back into top gear.

Dylan has been active in and out of the spotlight for twelve years now but what makes him worth 93 million dollars of anybody's money?

Well, without writing a short book it's difficult to say much about the songs he's written but it is pretty safe to say that Bob Dylan is the one single individual who did most to take rock and roll from the near illiteracy of the average Little Richard, Presley or Fats Domino lyric of the 1950's to the complexity and verbal sophistication that we tend to take for granted today. Dylan showed that

the form and content of rock lyrics were not governed by unalterable laws but could be what the individual chose to make them. He used the lyrics of his songs to examine character and situation with a depth and breadth of understanding that had previously only been associated with so-called 'serious' literature.

Before Dylan rock was high on energy but low on intellect. He was the first person to combine the insights of poetry with the power of electric music to produce rock songs that were vehicles for ideas.

More than anyone else he created and charted the searing conceptual changes that took place in the 1960's as young people throughout the Western world began to realise that the accepted values and attitudes of society were little more than a series of manipulative devices designed to maintain the status quo. Alienated, like so many of his contemporaries, from the aims and ambitions of the society in which he grew up, Dylan came closest to producing a set of values and attitudes that made some sense of the rat-race chaos of modern capitalist societies.

A leader whose message has always been "don't follow leaders", Dylan has consistently tried to place the burden of social responsibility back where it belongs; on the individual. His profound distrust of public morality has given him a credibility that most accepted social leaders sadly lack. A beatnik tramp who became a millionaire at twenty five he has always been trapped by the contradictions of his own role. Now that he is in his early thirties, extremely rich and the father of five children it seems quite possible that much of his earlier anger and energy will have dissipated. Within the next few months we may come a little nearer to knowing exactly where the elusive Bob Dylan is at now.

JOHN BROWN

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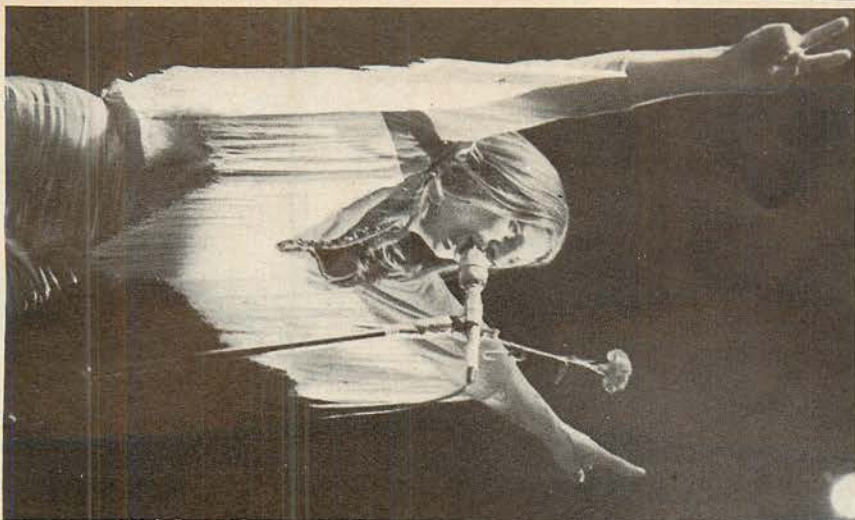
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Wed 6th	9.00 - 9.15 pm	Fri 22nd	11.45 - 12.00 pm
Tues 12th	8.45 - 9.00 pm	Thurs 28th	11.30 - 11.45 pm
March		Sat 16th	8.00 - 8.15 pm
Sat 2nd	1.15 - 1.30 am	Sun 17th	9.15 - 9.30 pm
Sun 3rd	8.00 - 8.15 pm	Tues 19th	11.45 - 12.00 pm
Fri 8th	1.00 - 1.15 am	Mon 25th	10.45 - 11.00 pm
Mon 11th	9.30 - 9.45 pm	Wed 27th	11.30 - 11.45 pm

Music Scene

Band of the Month

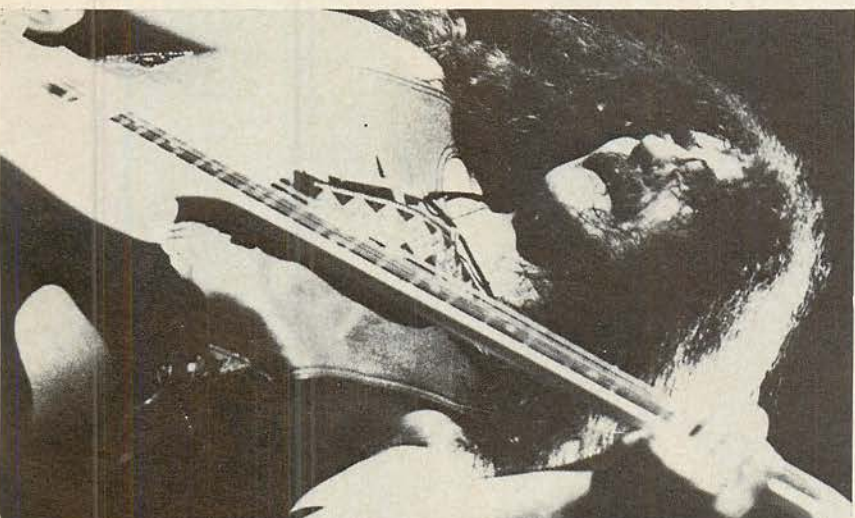
BLACK SABBATH



Ozzy Osbourne



Tony Iommi



Geezer Butler



Bill Ward





There's one rule you don't break in rock. It's been around since Elvis shocked the world with a watery wiggle of his skinny frame. In fact, it stretches back way beyond that. Any business man will tell you. You gotta have an image or you're dead.

The people around Black Sabbath realised that back in February 1970 when the band's debut album surfaced on Vertigo. According to the band's comments today, their interest in black magic and the evil arts was never anything more than a passing one. Vague, undefined and of little importance . . . except in the eyes of the media men. They saw a beautiful nucleus around which to create a myth and a dark fantasy.

An image was born.



We were told the band were heavily into mysterious practices and twisted crosses. The mere sight of them was enough to conjure up thoughts of epic Hammer films. These dark men were a danger to all but the devil's children. Their favourite hobby was probably biting the heads off white mice.

Perhaps special occasions merited a human sacrifice. It was all very eerie. At least, it would have been if it hadn't been so boring, contrived and silly.

Still, to do the media men justice, it worked. Mind you, Sabbath's music also did a bit to help them achieve a fair degree of success on both sides of the Atlantic. Their approach was hard and honest. The aggression and excitement that spat out of their music — especially live — hit a willing public right between the eyes.

Now, five albums on, Sabbath are at peace with just about everything in the world. "Paranoid", "Master Of Reality", "Black Sabbath Vol. 4", and their most recent set, "Sabbath Bloody Sabbath", have all made the album charts.

After a year of relative inactivity, they are scheduled to undertake major concert tours

of America and Europe and as you read this they should be completing their first sweep through Britain in over 12 months.

It is a vibrant period for men from Worcestershire, but they are still bugged by that early 'brothers of darkness' image. It has become a huge embarrassment.

"We don't like to talk about it now", says drummer Bill Ward as we share a bottle of red wine (or was it bat's blood?) at his office in London. "We're really trying to shake it off. That image was given to us you know."

"In the early days we did have an interest in black magic. It intrigued us and we studied it as a hobby. But the last thing we wanted was to be landed with that whole image."

"We got it just the same and it stuck for a while, but we like to think we've lived it down now. When people come to see us, they want to hear our music. That's all. At least, we hope that's the way it is."

Far from being devilish demons, the guys in Black Sabbath are amazingly straight. They are all happily married and when they are not working, you will find them planting vegetables at their country homes.

"We've managed to get ourselves nice houses and we've all got a bit of land," Bill says. "We're all farmers now, y'know. Only part-time, of course. Growing your own food is very satisfying. You wouldn't believe how good vegetables taste when you planted them yourself. I work hard on my land when I'm home. Funnily enough, I find it relaxes me."



Bill, along with the rest of Sabbath, Tony Iommi, Geezer Butler and Ozzie Osbourne, was not born in middle-class fields of plenty. They were all working class kids who got their schooling around the Birmingham area.

"We all come from pretty poor family backgrounds," he explains. "We never thought we'd end up with big houses in the country. That side of things is a bit of a dream. Mind you, we had to struggle in the

early days. We've only been making money for four years. Before that it was down to the starving musicians bit.

"We'd been friends for a long time before we actually teamed up. I don't know why it took us so long to get together. As soon as we did, it seemed the most natural thing in the world."

"We started out playing music we believed in. We still do that today. The only difference is that when we were trying to get a break in the late sixties our audiences were a lot smaller."

However, the new decade brought success for Sabbath. Too much, too quickly. By Christmas '72 they were in a state of virtual collapse, having travelled more miles around the globe in three years than some of us will cover in a lifetime.



They had grafted to establish themselves and nearly done themselves in. It was time to cool things out. That was why '73 was relatively quiet. Now they are back in top gear, but they keep a watchful eye on their work schedules.

"We have more time to think about our songs now," says Bill. "I feel they are getting stronger all the time. The success has helped. We're more confident now, not scared to experiment. In fact, our whole style of writing is changing."

"All the songs used to be group efforts. Now they are more individual. Our music is opening up in many ways. We used an orchestra on 'Sabbath Bloody Sabbath' and we'd like to get into that more. There are a lot of ideas we want to pursue on the next album."

"It's good to experiment with new things," he concludes, "but we'll always come back to rock in the end. We won't forget our roots."

Black Sabbath are a good solid outfit. Now, if only they would stop sacrificing virgins . . .

Discography

SINGLES

- 1970 Evil Woman/Wicked World (Vertigo V2) Paranoid/The Wizard (Vertigo 6059010)
- 1972 Tomorrow's Dream/Laguna Sunrise (Vertigo 6059061)
- 1973 Sabbath Bloody Sabbath/Changes (WWS 002)

ALBUMS

- 1970 **Black Sabbath.** Black Sabbath / The Wizard / Behind The Wall Of Sleep / N.I.B. / Evil Woman / Sleeping Village / Warning. (Vertigo Vo. 6).
- Paranoid.** War Pigs / Paranoid / Planet Caravan / Iron Man / Electric Funeral / Hand Of Doom / Rat Salad / Fairies Wear Boots. (Vertigo 6360011)
- 1971 **Master Of Reality.** Sweet Leaf / After Forever / Embryo / Children Of The Grave / Orchid / Lord Of This World / Solitude / Into The Void. (Vertigo 6360050)
- 1972 **Black Sabbath Vol. 4** Wheels Of Confusion / Tomorrow's Dream / Changes / Sx / Supernaut / Snowblind / Cornucopia / Laguna Sunrise / St. Vitus's Dance / Under The Sun. (Vertigo 6360071)
- 1973 **Sabbath Bloody Sabbath.** Sabbath Bloody Sabbath / A National Acrobat / Fluff / Sabbra Cadabra / Killing Yourself To Live / Who Are You? / Looking For Today / Spiral Architect. (WWA 005)



- 1 **THE SHOW MUST GO ON, Leo Sayer** (released November 73 on Chrysalis)
Composed: Sayer. Prod: Courtney / Faith
- 2 **DANCE WITH THE DEVIL, Cozy Powell** (released November 73 on RAK)
Composed: Powell / Hayes. Prod: Most
- 3 **TEENAGE RAMPAGE, Sweet** (released January 74 on RCA)
Composed and Produced: Chinn / Chapman
- 4 **YOU WON'T FIND ANOTHER FOOL LIKE ME, New Seekers** (released November 73 on Polydor)
Composed: Stevens. Prod: Oliver
- 5 **TIGER FEET, Mud** (released January 73 on RAK)
Composed and produced: Chinn / Chapman
- 6 **RADAR LOVE, Golden Earring** (released November 73 on Track)
Composed: Koogmans / Hay. Prod: Golden Earring / Haayen
- 7 **HOW COME, Ronnie Lane** (released November 73 on GM)
Composed: Lane / Westlake. Produced: Glyn Johns
- 8 **SOLITAIRE, Andy Williams** (released October 73 on CBS)
Composed: Sedaka / Cody. Prod: Richard Perry
- 9 **MY COO-CA-CHOO, Alvin Stardust** (released October 73 on Magnet)
Composed: Stardust. Prod: Shelley
- 10 **FOREVER, Roy Wood** (released December 73 on Harvest)
Composed and produced: Roy Wood
- 11 **POOL HALL RICHARD / I WISH IT WOULD RAIN, Faces** (released November 73 on Warner Brothers)
Composed: Stewart / Wood. Prod: Mike Bobak
- 12 **ALL OF MY LIFE, Diana Ross** (released November 73 on Tamla Motown)
Composed: Mike Randall. Prod: Berry Gordy
- 13 **LOVE ON A MOUNTAIN TOP, Robert Knight** (released November 73 on Monument)
Composed and produced: Cason / Gayden
- 14 **ROCKIN' ROLL BABY, Stylistics** (released December 73 on Avco)
Composed: Thom Bell / Linda Creed
- 15 **MERRY XMAS EVERYBODY, Slade** (released December 73 on Polydor)
Composed: Holder / Lea. Prod: Chas Chandler
- 16 **THE LOVE I LOST, Harold Melvin and the Blue Notes** (released November 73 on Philadelphia)
Composed and produced: Gamble and Huff
- 17 **THE MAN WHO SOLD THE WORLD, Lulu** (released January 74 on Polydor)
Composed and produced: David Bowie
- 18 **LAMPLIGHT, David Essex** (released November 73 on CBS)
Composed: Essex. Prod: Wayne
- 19 **TEENAGE LAMENT '74, Alice Cooper** (released January 74 on Warner Bros)
Composed: Cooper / Smith. Prod: Richardson / Douglas
- 20 **LIVING FOR THE CITY, Stevie Wonder** (released November 73 on Tamla Motown)
Composed and produced: Stevie Wonder
- 21 **I LOVE YOU LOVE ME, Gary Glitter** (released November 73 on Bell)
Composed: Leander / Glitter. Prod: Leander
- 22 **WOMBLING SONG, The Wombles** (released December 73 on CBS)
Composed and produced: Mike Batt
- 23 **PAPER ROSES, Marie Osmond** (released November 73 on MGM)
Composed: Torre / Spilman. Prod: James
- 24 **VADO VIA, Drupi** (released September 73 on A and M)
Composed: Arbetrio / Riccardi
- 25 **THANKS FOR SAVING MY LIFE, Billy Paul** (released November 73 on Philadelphia)
Composed and produced: Gamble and Huff
- 26 **NEVER GONNA GIVE YOU UP, Barry White** (released January 74 on Pye)
Composed and produced: Barry White
- 27 **STREET LIFE, Roxy Music** (released November 73 on Island)
Composed: Ferry. Prod: Thomas
- 28 **AFTER THE GOLDRUSH, Prelude** (released November 73 on Dawn)
Composed: Neil Young. Prod: Fritz Fryer
- 29 **LOVE'S THEME, Love Unlimited Orchestra** (released January 74 on Pye)
Composed and produced: Barry White
- 30 **TRUCK ON (TYKE), T. Rex** (released November 73 on EMI)
Composed: Bolan. Prod: Visconti



- 1 **BRAIN SALAD SURGERY Emerson, Lake and Palmer** (released December 73 on Manticore)
Composed: Emerson, Lake and Palmer. Prod: Carl Palmer
- 2 **PIN-UPS, David Bowie** (released October 73 on RCA)
Composed: various. Prod: David Bowie / Ken Scott
- 3 **GOODBYE YELLOW BRICK ROAD, Elton John** (released October 73 on DJM)
Composed: John / Taupin. Prod: Gus Dudgeon
- 4 **TALES FROM TOPOGRAPHIC OCEANS, Yes** (released December 73 on Atlantic)
Composed: Yes. Prod: Yes / Eddie Offord
- 5 **SINGLES OF 1969-73, Carpenters** (released January 74 on A and M)
Composed: various. Prod: Carpenters
- 6 **AND I LOVE YOU SO, Perry Como** (released October 73 on RCA)
Composed: various. Prod: Chet Atkins
- 7 **I'M A WRITER NOT A FIGHTER, Gilbert O'Sullivan** (released August 73 on MAM)
Composed: O'Sullivan. Prod: Gordon Mills
- 8 **SILVERBIRD, Leo Sayer** (released November 73 on Chrysalis)
Composed: Sayer / Courtney. Prod: Adam Faith
- 9 **BAND ON THE RUN, Wings** (released November 73 on Apple)
Composed and Produced: McCartney
- 10 **STRANDED, Roxy Music** (released November 73 on Island)
Composed: Manzanera / Ferry / Mackay. Prod: Chris Thomas
- 11 **SLADEST, Slade** (released August 73 on Polydor)
Composed: Holder / Lea. Prod: Chas Chandler
- 12 **DARK SIDE OF THE MOON, Pink Floyd** (released April 73 on Harvest)
Composed and produced: Pink Floyd
- 13 **COAST TO COAST / OVERTURE AND BEGINNERS, Faces** (released December 73 on Mercury)
Composed: various. Prod: Faces
- 14 **DREAMS ARE NUTHIN' MORE THAN WISHES, David Cassidy** (released November 73 on Bell)
Composed: various. Prod: Rick Jarrard
- 15 **ROCK ON, David Essex** (released November 73 on CBS)
Composed: David Essex. Prod: Jeff Wavne
- 16 **TUBULAR BELLS, Mike Oldfield** (released May 73 on Virgin)
Composed: Oldfield. Prod: Oldfield / Newman / Hayworth
- 17 **OL' BLUE EYES IS BACK, Frank Sinatra** (released November 73 on Warner Bros)
Composed: various. Prod: Don Costa
- 18 **GLITTER, Gary Glitter** (released October 72 on Bell)
Composed: Glitter / Leander. Prod: Leander
- 19 **SOLITAIRE, Andy Williams** (released November 73 on CBS)
Composed: various. Prod: Richard Perry
- 20 **A TIME FOR US, Donny Osmond** (released November 73 on MGM)
Composed: various. Prod: Curb
- 21 **DIANA AND MARVIN, Diana Ross and Marvin Gave** (released December 73 on Tamla Motown)
Composed: various. Prod: Berry Gordy
- 22 **QUADROPHENIA, Who** (released November 73 on Track)
Composed and produced: Pete Townshend
- 23 **SIMON AND GARFUNKELS GREATEST HITS** (released July 72 on CBS)
Composed: Simon / Garfunkel. Prod:
- 24 **HUNKY DORY, David Bowie** (released December 71 on RCA)
Composed: David Bowie. Prod: Ken Scott
- 25 **BEATLES 1967-1970** (released April 73 on Apple)
Composed: Beatles. Prod: George Martin
- 26 **TOUCH ME, Gary Glitter** (released May 73 on Bell)
Composed: Glitter / Leander. Prod: Leander
- 27 **RINGO, Ringo Starr** (released November 73 on Apple)
Composed: various. Prod: Richard Perry
- 28 **MUSCLE OF LOVE, Alice Cooper** (released January 73 on Warner Bros)
Composed: Alice Cooper. Prod: Jack Richardson
- 29 **HELLO, Status Quo** (released July 73 on Vertigo)
Composed and produced: Status Quo
- 30 **NOW AND THEN, Carpenters** (released June 73 on A and M)
Composed: various. Prod: Karen and Richard Carpenter

The Manticore Tapes

Emerson part 2

The Manticore Tapes: a series of tape recorded interviews with each member of Emerson, Lake and Palmer which Music Scene is publishing in full. Last month Keith Emerson talked about his early career and his involvement with the Nice. In this, the second and final part of KEITH ALTHAM's conversation with him, Emerson answers questions about ELP and the music he is currently making.

What were your feelings when the Nice split up?

The latter stages with the Nice were one of my most experimental periods, in which I was doing everything from bringing in bagpipers to classical violinists, string quartets and choirs and Symphony Orchestras.

This was what I look upon as the experimental stage in my career, perhaps it was wrong of me to go into all this without considering the others, and the situation began to get a bit uptight. Brian got a bit disenchanted because he was left sitting on stage waiting to do his little bit.

After doing all that I thought where can you go after that. The Nice was never looked on as a vocal group, I was spearheading it and I was surging its direction forward and at times I headed some other strong opinions. I wanted to play behind and accompany some, doing something which I could like. I'm not putting Lee down because what he plays is very good, but after nearly four years, I needed someone to come out of the blue with something.

But nothing like this seemed to happen. I wanted to feature a vocalist and a guy who could play a good drum solo. But it was always Brian's policy not to play drum solos because he considered them boring.

At that time I had a big enough ego to want to be in the limelight, but really I'm sympathetic enough to other musicians to try to bring them forward. I try to write with the intentions that Duke Ellington used to have for his soloists. To write music for his musicians that they would dig playing. I think we've reached this now with ELP.

When you were originally forming ELP was Greg Lake a name which immediately sprang to mind?

I wanted to extend the possibilities of forming an organ trio, mainly because I wanted to use every person to their fullest possible potential.

So looking for a bass player was very difficult because I wanted a bass player who could sing as well, and there aren't that many who can do that well. I did speak to others but the general opinion was that Greg Lake with King Crimson was the best combination of vocalist and bass player.

We were in San Francisco at the time and King Crimson was on the same bill, and I thought this was my opportunity to meet the guy and speak with him. My ex-manager spoke to Greg first and introduced me. My first

impressions of him were confused perhaps because both of us are Scorpios. A lot of the opinions he had I didn't agree with and vice versa, but the guy had a hell of a lot to offer. His background was very similar to mine. We both liked the same pieces of music, mainly classical.

To begin with we just swapped ideas. Talk and more talk. Ideas about improvisation. The artists we discussed were people like John Cage, jazz musicians like Monk. This was the time when we both felt each other out.

Do you think your involvement with the Moog in any way compensates for any feelings that you might have on a broader musical level involving more musicians?

Yes, because I think very quickly, and if I get an idea I like to play it at once. I was put off from forming anything larger than a trio because I still wanted to extend the possibilities of a trio. In a trio each of the three people have got the ideal opportunity to express themselves, and it's a lot more open for improvisation.

On the very last concert the Nice did with the London Philharmonic Orchestra I hired Mike Vickers Moog Synthesiser and used it live in performances and I was knocked out with the instrument, and on the formation of ELP I said that's what I'm going to have.

It's still in its experimental stages and Bob Moog uses me as a guinea-pig to test all his things out. He is putting in another bank of switches and sequences now, so it is moving forward all the time.

What do you feel have been ELP's achievements over the three years you've been formed?

We've achieved a very satisfactory personal relationship, quite a deep understanding goes beyond a form of words. I think it's a very 'just' band because every problem is discussed and sorted out openly. Apart from being friendly, we also are very business like and impersonal towards each other.

When Greg writes something or I write something it's as if the other wrote it because we know one another so well. It is a situation we have worked towards - that is why the group is called Emerson, Lake and Palmer, because we all prefer to be treated as individuals. Our internal affairs were organised that way.

Can you operate independently and remain together as a group?

Yeah, the things which I'm doing for



To follow: Lake and Palmer

a solo album are things which I feel have influenced my style of playing, but first loyalty is towards ELP and towards their group album. So if I write something good I'm going to want to play it on a live performance because for me to play to an audience is the ultimate thing. I can't write something great and put it on a solo album because it would be a waste. So what I'm choosing is things by people that I dig plus one composition of my own.

How uncompromising is ELP musically?

I compromise, there has to be a certain amount to live in harmony with each other. It does come into the work.

It is fair to say that our music requires some effort to get into. A lot of music which is commercially acceptable is purely a surface thing. Take pop records; you hear them once and like them for a week or two, but you put on that same record six months later you think it's a load of rubbish. You get no deeper into it than that. But our music is so deep that it's a way of talking, it's an atmosphere. On 'Trilogy'

I gave Greg a lot of freedom on that, it had a lot of emptiness and I told him to write words that give the feeling of someone having left someone or a place then that will have the effect. And that's what he's done brilliantly.

What is the key to your musical success?

I think the answer is that young people now can become easily bored with the same sound.

I've been to a lot of concerts by rock bands and top jazz musicians and there's always something missing. I saw Errol Garner recently and that guy got the audience in the first 15 minutes. He'd play a long introduction and subtle break into a thing that would really swing. He carried on for three hours and every tune he played had an 'intro', followed by the tune. Improvisation, followed by tune and finish. It got so predictable. What I strive for in music, and I think this is maybe why its popular with people, is to be completely unpredictable.

I think the element of surprise in music is very important. I mean - everybody would get fed up with strawberries if they ate them every day!



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Images of a Tawdry Glamour

By Nigel Thomas

THE illustrations on these four pages are taken from a book called "Rock Dreams" to be published by Pan on March 18. They were made by a Belgian called Guy Pellaert and were published in book form in France last year where they were a great success. The Rolling Stones were so impressed that they have asked Pellaert to design the cover of their next album. There will be an exhibition of the original paintings in London sometime in March.

In the Pan edition the pictures have been captioned by pop writer Nik Cohn, to give the book a feeling of the continuity of development of Rock's images.

From the very beginning, rock music has been deeply concerned with images. The combination of the attitudes enshrined in the music and the images of the performers has given self-expression to the fantasies and ambitions of what was the teenage generation. It was through rock music that this previously unrecognised section of the population created its own sense of iden-



Gene Vincent. Black leather and a hurt leg, he was angry and oh so wild.

tity. The images and myths of this process are still potent.

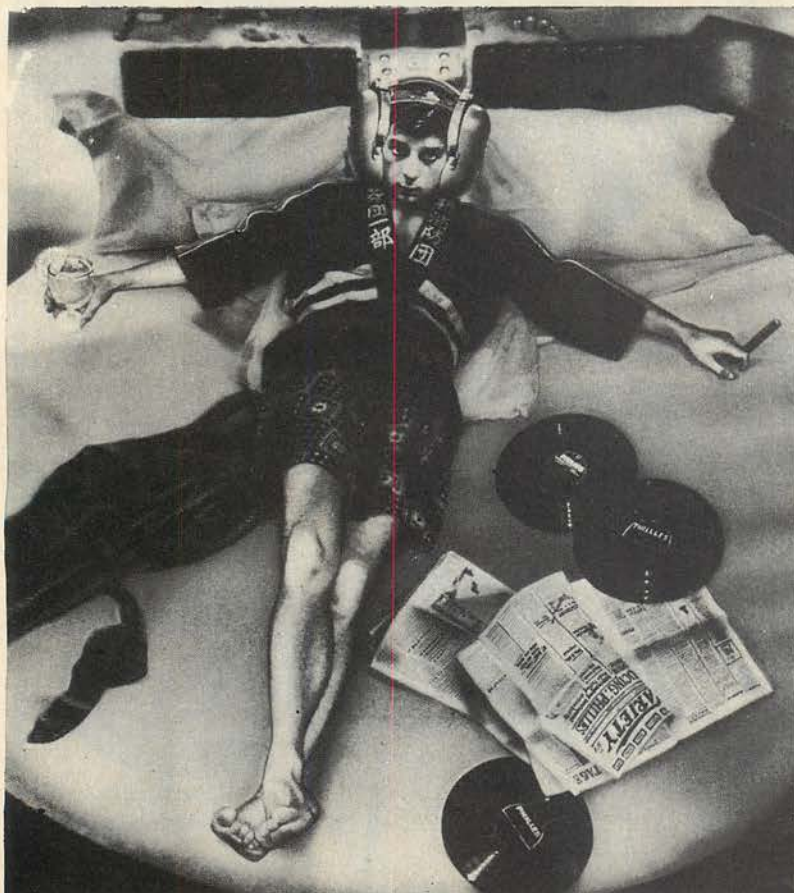
Guy Pellaerts portraits of the stars attempt to capture the legendary quality of each of them and also to reveal at least in part, the true nature of the fantasy that is bound up with it. This is almost a debunking process, and the tone of the book is generally one of nastiness. Pellaert does not treat his subjects as entertainers, he treats them as living embodiments of their own particular myth, stressing the selfishness, hostility and desperation they demonstrate.

The technique required accumulating a collection of black and white photographs which were then made into a collage which was painted in colour. More striking than the process though, is the perceptiveness with which Guy Pellaert has

explained each fantasy.

The portrait of Gene Vincent highlights the anger and the violence with which early rock 'n' roll confronted the adult generation, as well as the pathetic side of each party in the stand-off. The pictures of Bob Dylan begin with the romantic notion of escape to the freedom identified in the rootless life of the hobo, America's wandering tramp, and shows his progression through the New York folk scene to a final shattering image of the superstar huddled in one corner of a limousine with a cat in his arms. Trapped by the success of his dream of personal freedom and incredibly isolated.

This idea of rock's heroes suffering from their success occurs frequently. Diana Ross is seen looking through the windows of another big car at a collection of ghetto folk, the portrayal of whose lives in "Lady Sings The Blues" confirm-



Small and unromantic looking, Phil Spector had a Sound. With a solid wall of it, everything he didn't like was just drowned out. The showman who could make "Rudolph The Red Nosed Reindeer" into rock fantasy.



Johnny Cash is the intelligent country singer with the unchallenge integrity. After "Walking The Line" he did some tremendous concerts for prisoners, inspiration of so much Country music.



Shocking. The Rolling Stones didn't just rebel, they were *wild*. You couldn't imagine the excesses of their private lives, which didn't stop the readers of Sunday Papers trying. So of course they ended up in court. To read the news you would hardly think they were a rock and roll band.

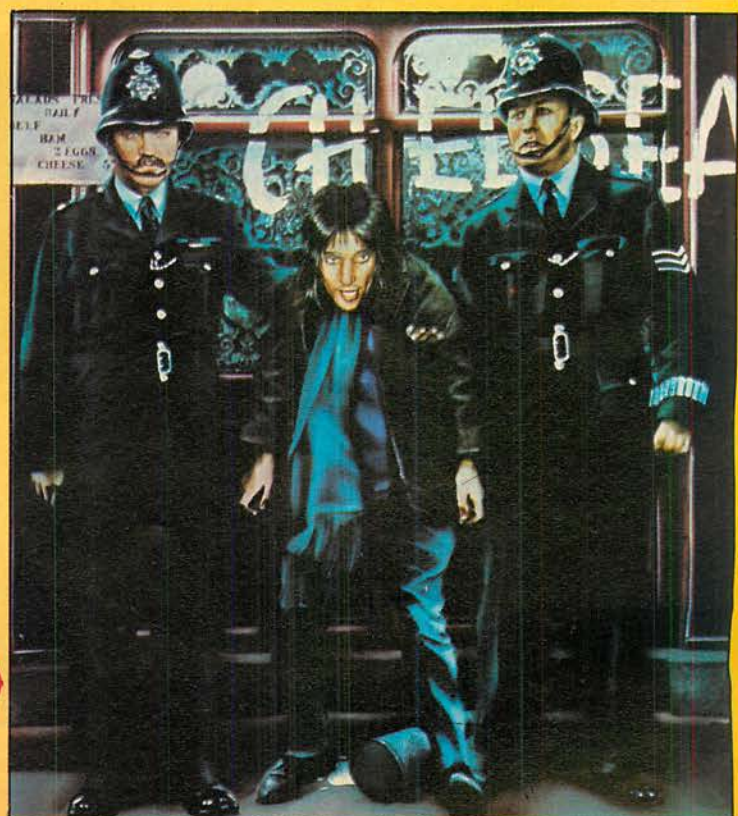
Mr and Mrs Jackson had five musical sons, and they sang the most commercial soul and sold lots of records. The Jackson Five were the apples of their parents eyes.



Diana Ross was a beautiful baby, and grew into an even more beautiful woman with a beautiful voice. She made a film about another singer and the ghetto that Diana almost came from. The ghetto was ugly.

The most important quartet in the history of music. Who could tell if more of such talent was hidden in England's back streets. In their heyday they were a closed world which made it's own rules. Brian Epstein was in the middle of that world.

This mod never did anything sinful that wasn't already popular with his audience. He might have been a footballer, though Rod Stewart never supported Chelsea, but he was of his time and became a singer.



Music Scene

turns you on to

Cockney Rebel

A band called Cockney Rebel have been attracting a whole lot of attention, not least because their lack of modesty has demanded it. Their first album, "The Human Menagerie" also drew its share of interest, this time for rather better interests, but it failed to make any impression in the shops and the band is still best known for its £1,000 worth of stage clothes and its own opinion of itself. RICHARD GREEN takes the story further.

Muhammad Ali, Malcolm Allison, Brian Clough and now... Steve Harley. It is a nice thing to have confidence in yourself, but it can be taken too far. And that's when people start looking for the results to back up the mouth.

As leader of Cockney Rebel — widely tipped as one of the big things of 1974 — Steve Harley has already become quite an outspoken young lad and not a few backs have been put up.

It seems to me that Cockney Rebel's music owed something to Roxy Music. Steve Harley doesn't see it this way.

"We play the music of 1974 and we are already rehearsing the music of 1975," is his modest claim. "What we are rehearsing now is music so hard it knocks me through the roof. I believe we're on the brink of being leaders, a musical force that others will follow."

The kind of statement, slightly amended perhaps, that Paul Simon, Bryan Ferry, Mick Jagger and people of that ilk would be justified in making. For some reason they do not often give vent to their emotions in such a manner.

So what have Cockney Rebel achieved thus far? Well there's a solid following who write letters to the musical press and there have been a number of good reviews by journalists. Then there was the album titled "The Human Menagerie" which didn't make the chart and the single "Sebastian" which has been re-released at the group's

insistence. EMI obviously believe in Cockney Rebel.

The single was originally a seven minute album track, then it got cut to five and a half for radio and then further to three minutes forty seconds. Steve Harley isn't exactly pleased about that, describing the editing as no less than "sacrilegious".

Those who have met Steve Harley describe him as "honest" rather than bigoted. He is, they say, merely speaking his mind.

"I only accept those challenges where I've got more than an even chance of winning, and rock was one of them," he says.

He feels that the standard of

songwriting is so low that to get to be the number one ace isn't that difficult a task. It is statements like that that have led to the snipings.

So who are these lads Cockney Rebel? At first sight, and at second, it seems difficult to place the Cockney tag.

Jean Paul Crocker was born in Hong Kong of an English father and French mother. He once studied a course in medical hypnotism and begun playing violin at the age of eighteen.

Paul Jeffreys was born in Russia. His folks were circus people but unlike his father he decided not to become an escapist and took up the bass guitar instead.

Stuart Elliot was born in London twenty-one years ago. He played in Adam Faith's backing band for a while then with an outfit called Monksilver through whom he met Steve Harley and became Cockney Rebel's drummer.

Milton Reame-James says: "I'm a princess of the avant garde." A former freelance cabaret pianist he studied ballet in Edinburgh and later got into electronic music. He claims Liberace and Reginald Dixon as his main musical influences.

Steve Harley is, in his own words, "I am not what I was — I am not what I will be — I am what I am. What you see. What you want me to be."

About a thousand quid was spent on rigging the band out in silk and velvet costumes. With what is fast becoming the obligatory make-up and the multi-coloured clobber Cockney Rebel cuts quite a dash.

"We're very much show business," Steve Harley

admits. "We spend a lot of money on costumes. You've got to look good and be touchable, I wouldn't do on stage if I didn't look a million dollars. Jeans, T-shirts and spotty faces are definitely not for us."

He puts a lot of emphasis on entertaining, giving the audience their money's worth. He wants them to go away having not only seen a good show but saying "wow, that was something else".

Very commendable, but all the more odd that he should come out with the following: "The Woodstock period was death and the worst period rock went through. Grace Slick, Jerry Garcia and James Taylor were the ones to blame, they were just dummies... rock has become abused. I hope people will become just a little more discriminating."

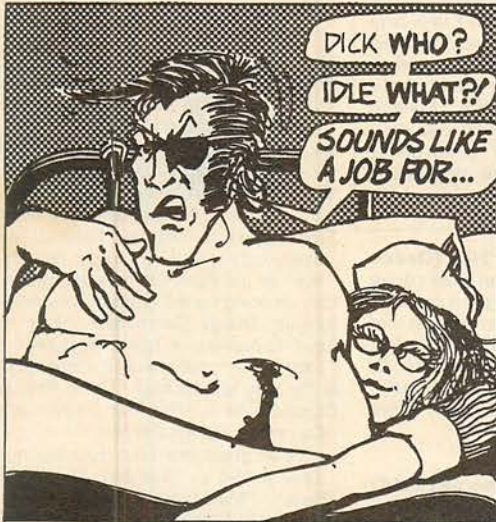
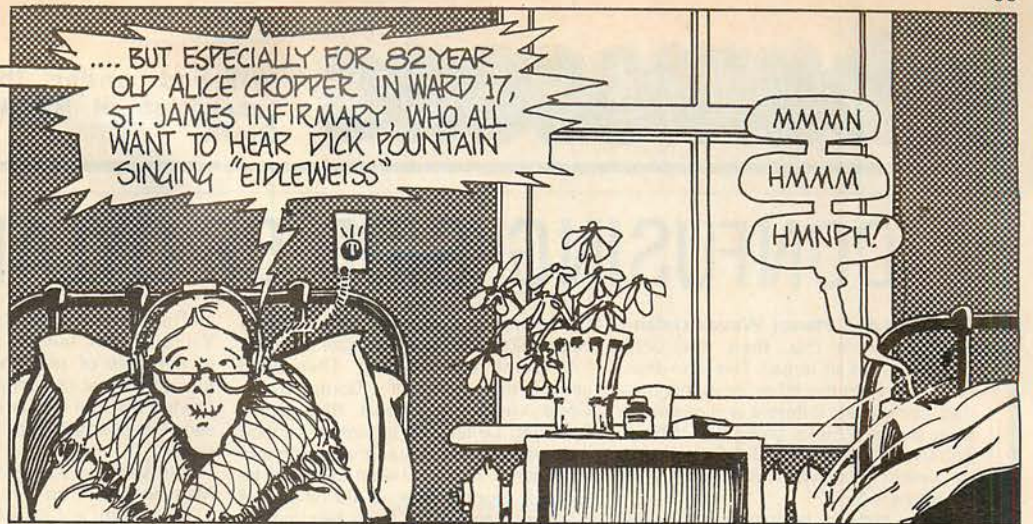
Maybe he thrives on the kind of publicity he gets from that sort of remark. In the next breath he is praising David Bowie and stating that he intends to try and catch up with Ziggy's runaway success. Bowie, he feels, gives him the kind of life he can't get from other people. A good many of us would agree on that.

Can it all be a load of flannel then? Can Steve Harley believe all he says? Whichever way it turns out, it certainly seems to be working? He has by no means made himself the most popular singer around but at least people are sitting up and taking notice. Which is, after all, what it's all about.

The only thing now is to follow it up with lasting success. If he is proved right, he will have all the more reason to shout the odds.



A gathering of Cockney Rebels, Steve Harley in the chair. Standing (l-r) Paul Jeffreys, Jean Paul Crocker, Milton Reame-James and Stuart Elliot.



albumscene

reviewed under the eagle-eyed supervision of Richard 'The Beast' Green.

CONFUSING SIDE OF DYLAN

BOB DYLAN: Planet Waves (Island £2.30) Who's this, then, the Schizophrenic Kid at large? This and that, one thing then the other, now this now that, two entirely different versions of the same song? What's going on? Who is Bob Dylan? Will the real Bob Dylan stand up please? Or maybe it'd be better if he stays where he is.

If you thought he was a folk singer tampering with rock this album will neither confirm nor alter your opinion. If you thought he was a frustrated rock star with folk leaning, the same will apply. If you thought he was a crazy mixed-up kid who can't make up his mind what he wants to do, you may well be on the right track.

The album opens perfectly normally with Bob and the Band having a little

hoedown on a number titled "On A Night Like This" and the listener thinks "Ah, some rockin' Dylan". Then along comes the mournful "Going Going Gone" featuring Robbie Robertson's fluttering guitar and though the mood has changed somewhat, the basic genre is the same. And so to what could well be termed country funk in the shape of "Tough Mama" and it has become obvious that a new Dylan has seen the light of day.

But has it? Wait a moment and listen to the love song "Hazel" and "Something There Is About You" which is a throwback to the Dylan of old, and you begin to question your own judgement. Surely "Forever Young" signals an end to the new era with its nasal dronings of misery and despair. Turn over to side two

and heark, what's that? Is it not "Forever Young" again, but this time performed in the style of real knees-up country music? It most certainly is. What is he playing at? The whole message of the song has changed with the alteration in tempo.

And is this not a tango rhythm Richard Manuel plays on his piano during "Dirge" with a Spanish-style acoustic guitar accompanying the vocals. Oh it's getting too confusing. I can't take any more. Yes I can, I must be brave and see this thing through. But he's reverted to his old self again. It's not me is it? He really is doing this isn't he? Yes, I see one of my colleagues looking puzzled as well. They used to lock people up for doing things like this. Oh, the permissive society. **RG**



LIZA MINNELLI: Portrait Of Liza Minnelli (A&M £1.99)

Amazing value for a double album by one of the world's top singers. How can they do it?

Side one, which includes "Caberet" and "Everybody's Talkin'" was recorded "live" at the Paris Olympia and has the lady chatting up the Frogs in their native tongue. Hoagy Carmichael might not have approved of Liza's treatment of "Lazy Bones" but at least it's original, as is the way she tackled "Come Rain Or Come Shine", "The Man I Love" and "Can't Help Loving Dat Man".

It's all good stuff, not least among it "Didn't We", "Leaving On A Jet Plane", "My Mammy" and "The Look Of Love". A collection that underlines again the hereditary Garland talent. **RG**

BOBBY (BORIS) PICKETT & THE CRYPT KICKERS: ORIGINAL MONSTER MASH (London £2.17) I feel quite upset that a good former Dulwich College boy like Boris Karloff should be pilloried in this way. "Monster Mash" was okay as a one-off but to make an entire album with practically every number identical is pushing your luck. Watch your veins Bobby. **RG**



BETTE MIDLER (Atlantic £2.45) The divine Miss Midler, as she is wont to be known, is said to be in thing with poofs and freaks, particularly in the New York area, but as Percy and the Beast (the only two members of our staff here today) are neither, we pronounce it a load of toffee.

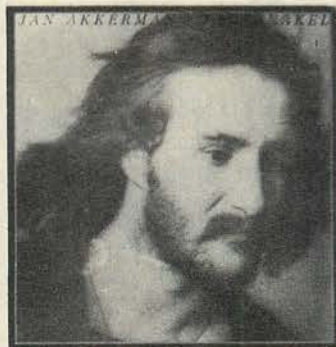
Side one is so dull you hardly notice it and side two consists of a mixture of vocalese (we are indebted to Rasputin for that description) and attempts at numbers like "In The Mood", "Lullaby Of Broadway", "Da Doo Ron Ron" and "Higher And Higher". No thanks. **RG**



BONNIE RAITT: Takin' My Time (Warner Bros. £2.17)

Bonnie is only just beginning to attract the following she deserves. She has a great bluesy voice which can cope with haunting slowed down laments as well as ballsy up-tempo numbers. She's also quite some guitarist, and when she's joined, as on this album by Jim Keltner, Taj Mahal, John Hall (who did the production) and Van Kyke Parks the result can't be bad. It isn't, it's superb. This is already my unchallenged favourite album of the year, and no-one else looks like coming close.

It would give the wrong impression to single out tracks for praise when the whole standard is so good. Bonnie's quality is to cope as well with the confident aggressive side of the blues as well as the more reflective moods. "Wah She Go Do" illustrates the first, while the tremendous version of Randy Newman's "Guilty" makes the second obvious. It's worth going without a luxury to pay for this album, because it's a must. **NT**



JAN AKKERMAN: Tabernakel (Atlantic £2.17) Verily I know not what game Master Akkerman plays at. The Dutch maestro presenteth for our delectation a selection of galliards ("quick and lively dance for two persons" — O.E.D.) and other numbers of a traditional nature, turning his back, gentle folk, on the more popular rhythms of the twentieth century for which his band of minstrels known as Focus have become exceeding famed throughout the land.

From the New World, Masters Bogert and Appice have travelled to accompany Master Akkerman thus casting further

confusion upon an already delicate subject. Whyfore has he chosen thus to present his music? Methinks the publick will stagger stunned to their beds there to remain until such time as the music o' the Continent becometh more in Focus. **RG**

JOHN MAYALL: Ten Years Are Gone (Polydor £3.00) The father of British Blues, despite being best known for the subsequent careers of his protégés, is still one hell of a good musician in the style. On this double album he is joined by some notable instrumentalists and together they've made a very pleasant pocketful of songs which will appeal, however, only to those who like listening to relaxed blues played on the border of Jazz.

Blue Mitchell, on "Sitting Here Thinking", hands out lessons in trumpet playing, Freddie Robinson, especially on "Driving Till The Break Of Day" shows he knows how to strum his guitar and Mayall is as confidently proficient as ever. All three together on "Good Looking Stranger" show how a tight combo can really build the mood and show off the individual talents. **NT**

CARPENTERS: The Singles 1969-1973 (A&M £2.35) In terms of recording success it's almost impossible to fault the chippies and though they may not be your cup of tea, an awful lot of people seem to have a taste for the beverage. The fact that nine of the twelve tracks were million sellers must prove something.

Included are their fastest seller, "Hurting Each Other", Karen's favourite, "Goodbye To Love", plus "Sing", "We've Only Just Begun", "Close To You" and "Rainy Days And Mondays". **RG**

HOOKFOOT: Roaring (DJM £2.25) I should have known that any album in a sleeve which prints the lyrics and credits on the outside, beginning with side two on the front is bound to be a bit odd, but I would have to go and find out for myself. I wasn't disappointed. Musically Hookfoot are pretty good, but the vocalists are so draggy that it's like sitting on the top deck of a smoke-filled bus in a traffic jam on your way to a darts match — something's got to happen but it's taking so darn long about it. **RG**

TOM JONES: Greatest Hits (Decca £2.15) The wild Welshman hasn't done so well in the charts of late but it could be that this little lot will give him a boost, not that he needs it. Included are "It's Not Unusual", "Green, Green Grass Of Home", "Delilah", "Help Yourself", "Love Me Tonight" and seven other smasheroos. **RG**

DELLA REESE: Della (People £2.14) Della Reese has a fine reputation as a class singer and in this 1972 album she tackles such songs as "Lay Baby Lay", "If Loving You Is Wrong (I Don't Want To Be Right)" and "Funny".



ALVIN LEE & MYLON LEFEVRE: On The Road To Freedom (Chrysalis £2.30) Alvin Lee brought blues artist Mylon LeFevre over

here to cut an album which has turned out as more of a showcase for the Britisher's guitar virtuosity than anything else. Which isn't a bad thing. The two people go well together though and if this is the sort of thing they produce let's hope there's more of it.

Steve Winwood, Jim Capaldi, Ron Wood, Mike Patto, Mick Fleetwood, Rebop, Boz, Ian Wallace and Tim Hinckley have lent their talents to a collection of numbers that ranges from the stomping like "Riffin" to the gentle like George Harrison's "So Sad (No Love Of His Own)" to the out and out raver like "Rockin' Till The Sun Goes Down". The interplay between instruments is commendable, the vocals can be rough-edged or mellow and the whole caboodle cooks. **RG**

BEAST'S MONTHLY ROAR



The GUY symbol indicates a highly recommended album



CANNED HEAT: One More River To Cross (Atlantic £2.45)

There may only be two of the originals left — Bob Hite and Fito De La Parra — but the Heat boogie just like before. The Bear's brother Richard has come in on bass and rhythm guitars and shares a good few composing credits. Henry Vestine is back, James Shane shares guitar duties with Richard, and Ed Beyer lays down some tasty keyboard work.

The Heat have been cooking too long now to forget how it's done and by way of showing how they can boogie they've included "I'm A Hog For You Baby", "Shake, Rattle & Roll" and a Fats Domino medley. You just gotta hear "Bagful Of Boogie" — a lovely bespectacled lady was walking past my office when I had it on full blast and she almost dropped a tray of cups! Boogieing or bluesing, the Heat is on full blast again. **RG**



J. GEILS BAND: Ladies Invited (Atlantic £2.45)

A highly-praised album but one which, nevertheless, is more subdued than the band's last and for that reason alone not likely to create as big an impression as one would have hoped. The feeling of untamed wildness has been replaced with not exactly more mellow sounds as more controlled offerings.

I particularly missed Magic Dick's fury, though there are moments of passion. Peter Wolf sounds in good form and generally there is no faulting what the band has done, there is just this feeling that a little more oomph might have made it so much better. Still you can't have your Faye Dunaway and eat it. **RG**

BEACH BOYS: In Concert (Warner Bros. £3.49)

According to the world's worst darts player (believed to be a blonde Essex resident) anyone who buys this double album must be out of their mind. He justifies that remark by saying that he prefers the old Beach Boys material and on that score I must agree with him. So too, I believe, would most people which is why almost three and a half quid is a lot to lay out for half an hour of golden oldies and just over that length of newies.

What the "boys" do is fine, but the old sound most of us still love has become more modern and lost some of its feel in the process. Blondie Chaplin's guitar on "Help Me Rhonda" in particular drastically alters the number. But then if you're that much of a fanatic there's always "Good Vibrations", "Sloop John B.", "Surfin' USA" and bits like that. It's chances of success I would put at no more than 50-50. **RG**



JERRY REED: Lord, Mr Ford (RCA £2.18)

No doubting the pickin' skill of Jerry Reed folks, just a bit of doubt about the British market for it. There's nothing to take offence at on the album, but to the untutored ear, many of the selections could sound rather similar. "Folsom Prison Blues" and "Rainbow Ride" are about the best tracks, but each one is very professionally done. Nice production by Jerry and Chet Atkins. **RG**



GRAHAM NASH: Wild Tales (Atlantic £2.45)

Graham "Willie" Nash has come up with a winner — combining thoughtful lyrics with complimentary melodies and some of the finest back-up musicians around, including bassist Tim Drummond from the Stray Gators. The opening gentle rocker "Wild Tales" gives way to the wistful country style "Hey You" and the very good "Prison Song", the message of the latter could well be "the evil that men smoke lives after them".

Dave Crosby puts in a guest appearance on "And So It Goes" and the Dylan-ish "Oh! Camille" has Dave Mason popping up with a 12-string guitar and an anti-war theme. Nash has improved a bundle in his writing and performing since the demise of CSN&Y, certainly surpassing Neil Young's efforts on his new album. An album not to be greeted lightly. **RG**



TIM HARDIN: Nine (GM Records £2.38)

Judging from the title, this release is only one away from Tim making double figures with his albums. My oh my, doesn't time just rush past. Landmarks as undramatic as this don't help slow it down either. Hardin is well on his way to becoming a manufacturer of background hum. The only song which appealed to my taste was "Rags And Old Iron" on side one, which was written by someone else, and that could slip by unnoticed if you allow the attention to wander. **NT**

Z.Z. TOP: Tres Hombres (London £2.15)

"In the true Texas tradition" says the sleeve, and if that means musical clichés, fine and dandy. For a third album the lads might have been expected to have progressed further than this...

VARIOUS ARTISTS: Reading Festival 1973 (GM £2.38)

By no means are all the big names at the festival represented, but Rory Gallagher, the Faces, Lesley Duncan and Tim Hardin do a pretty good job between them. Also on the album are Strider, Greenslade Status Quo and Andy Bown. Rory's "Hands Off" opens the album in dynamic style, setting a standard that is hard to match and indeed only the Faces' "Losing You" comes within shouting distance of it. Lesley's sensitive "Mother Earth" deserves special mention as does Hardin's rendition of "Hang On To A Dream" (again) and "Person To Person". If you were at the gig you may well like this as a souvenir, but don't expect too much. **RG**



COASTERS: On Broadway (London £2.15)

There was a time when the Coasters would put more dip in your hip, more rut in your strut and more glide in your stride, but with the passing of the years, some of the nitty gritty has gone out of their style. They've been enjoying a bit of a revival lately both here and in America so they went into the studio to cut an album of new and familiar songs. Apart from "D. W. Washburn", "Papa Joe's", "Love Potion No. 9" and possibly "Cool Jerk" I can't see the elpee consolidating the revival. **RG**

VARIOUS ARTISTS: Gold Soul (Stax £1.99)

A collection of oldies and goldies, among them "Private Number" by William Bell and Judy Clay, Isaac Hayes on "I Stand Accused", Eddie Floyd's "Bring It On Home To Me", Booker T.'s "Soul Limbo" and the Staple Singers' "The Weight". Nice for soul freaks. **RG**

CHICK CHURCHILL: You & Me (Chrysalis £2.30)

One of the Chrysalis bosses once told me that reviewers should only write about albums that they like, the others they should leave alone. For that reason, all I shall say about Chick's solo is that promising instrumental pieces have been spoiled by totally lack-lustre singing by one Gary Pickford-Hopkins. **RG**



STEVE MILLER BAND: The Joker (Capitol £2.38)

Sad to say, after a break of several months during which time one would have assumed they had been getting their heads together, the Steve Miller Band haven't come up with anything special. It's even sadder that one of the best tracks, "Something To Believe In", is enhanced by Sneaky Pete who isn't even a member of the band.

Side one is rescued by some superb instrumental work on "Shu Ba Da Du Ma Ma Ma Ma" and on side two only the title track and Sneaky Pete's contribution stand out. Come on, where's the like of "Song For Our Ancestors", "Dear Mary" and "Living In The U.S.A."? **RG**



GLADYS KNIGHT & THE PIPS: Imagination (Buddah £2.25)

Imagination is about the one thing this album lacks. Gladys and the Pips are capable of far greater things than this and it could be that their next album with a new producer will show more thought in the selection of songs and presentation. "Midnight Train To Georgia" and "I've Got To Use My Imagination" are by far the best tracks but the whole thing is so generally down-key that fans are going to be disappointed. **RG**

THE KINKS: Preservation Act 1 (RCA £2.18)

Ray Davies continues to try and capture in song his own critically nostalgic attitude to England in the modern world. Speaking through characters, some of them familiar to Kinks devotees, the Kinks interpret Ray's themes of "Where Are They Now" and the general rape of the land by selfishness and speculators ("Demolition").

The Kinks have never been stunning musicians, but their inadequacies suit the best of the songs, and at least half this album is fully up to standard. Whether you like it or not depends on whether you like the Kinks. **NT**

NEW WORLD: Believe In Music (RAK £2.14)

If your music is of the soft melodic type, loaded with harmony, boredom and lacking the merest spark of originality with nary a glimmer of hope for entertainment value, this album is for you. If you like listening to Radio 2-style covers of other people's hits ad nauseam, this is for you. **DW**



CANNED HEAT

A new-look Canned Heat interrupt their British tour for some Continental dates.

North London Polytechnic	February 21
Uxbridge Brunel University	22
Loughborough University	23
Swansea University	25
Southport Floral Hall	28
Edinburgh University	March 1
Glasgow Strathclyde University	2
London Rainbow	30

TEN YEARS AFTER

The band's tour precedes its forthcoming album and American dates.

Sheffield City Hall	April 18
Birmingham Town Hall	19
London Rainbow	20
Newcastle City Hall	21
Manchester Free Trade Hall	22

HAROLD MELVIN AND THE BLUENOTES

Cashing in on the success of their "The Love I Lost" single.

Hammersmith Odeon	March 22
Southampton Gaumont	23
Chatham Central Hall	24
Sheffield City Hall	27
Birmingham Odeon	29
Southport New Theatre	30
Croydon Fairfield Hall	31

ELECTRIC LIGHT ORCHESTRA

The ELO which has just begun recording another album cancelled European dates in favour of a British tour.

Birmingham Hippodrome	February 17
Manchester Free Trade Hall	18
Bristol Colston Hall	26
Folkestone Leas Cliff Hall	March 7
Leeds University	9
Aberystwyth University	13
Portsmouth Guildhall	19
Nottingham Trent Polytechnic	March 8
Croydon Fairfield Hall	10
Southampton Guildhall	25

BILL HALEY

London City University	February 28
Margate Dreamland and	
Isle of Sheppey Leysdown Club	March 1
Leeds University	2
Liverpool Allison's and Wooky Hollow	3-9
Glasgow Apollo	10
Stafford Top of the World and	
Wolverhampton Lafayette	11
Morecambe Bowl	13
Stevenage Locarno	14
Lancaster Polytechnic	15
Loughborough University	16
Farnworth Blighty's Club and	
Brighthouse Stardust Club	17-23
Hammersmith Palais	25
Nelson Imperial	27
Coventry Chrysler and	
Birmingham Barbarella's	28
Bedworth Civic Hall and	
Birmingham Barbarella's	29
Stockport Tiffany's Hall	April 3
Southend Talk Of The South	7-13
Ilford Palais	8

GEORGE MELLY

With John Chiltern's Feetwarmers, the fun-loving jazz singer is sending up the sales of hooch wherever he plays.

London Birbeck College	February 15
Exeter University	16
Hatfield Red Lion	18
Cambridge Lady Mitchell Hall	19
Wimbledon Dog and Fox	20

STACKBRIDGE

The band's "The Man In The Bowler Hat" album is now on release.

London Marquee	February 19
Watford Town Hall	21
Bristol Colston Hall	22
North London Polytechnic	23

AMERICAN BLUES LEGEND '74

Cousin Joe Pleasant, George G.P. Jackson, Doctor Ross and Big John Wrencher are among the old stagers in the package.

Lancaster University	February 15
Durham University	16
Birmingham Repertory Theatre	17
Bangor University College	20
Portsmouth Polytechnic	21

ENO

Eno is forming his own band for his first tour since leaving Roxy.

Sheffield City Hall	February 15
Swansea Bangwellyn	16
Bristol Colston Hall	17
Dunstable Civic Hall	18
Guildford Civic Hall	20
Reading Town Hall	21
Norwich St. Andrew's Hall	23
Croydon Greyhound	24
Wolverhampton Civic Hall	25
Bradford St. George's Hall	27
Newcastle City Hall	28

CARPENTERS

An unprecedented demand for tickets has meant sell-outs everywhere, but you may be lucky and find the odd return.

Manchester Free Trade Hall	February 19
Liverpool Empire Theatre	20
Southport New Theatre	21
London Royal Festival Hall	22
London Hammersmith Odeon	23
Bristol Colston Hall	25
Bournemouth Winter Gardens	26
Birmingham Odeon	27

NEKTAR

Back in this country for another tour.

Manchester Stoneground	February 15
Dagenham Roundhouse	16
Reading Town Hall	18
Coventry Warwick University	21
Guildford Surrey University	22
Cambridge Corn Exchange	23
Yeovil Technical College	25
Devizes Corn Exchange	26
High Wycombe Town Hall	28
Aberdeen College of Technology	March 1
Dundee University	2
Doncaster Top Rank	4
York St. John's College	5
Swansea Patti Pavilion	7
Durham University	8
Norwich East Anglia University	13
North London Polytechnic	15
Folkestone Leas Cliff Pavilion	16

ARGENT/JOHN VERITY BAND

Ardent Argent admirers will be pleased to know that a new album titled "Nexus" is now available.

Manchester Free Trade Hall	February 15
Hanley Victoria Hall	21
London Drury Lane Theatre Royal	24
St. Albans City Hall	March 9
Swansea Top Rank	11
Stafford Enoch's Top Of The World	14
Hastings Pier Pavilion	15

WIZZARD/KIKI DEE

Roy Wood is planning some surprises for the tour which will also feature the Suedettes and Raymond Froggatt. Lynsey De Paul is another possibility.

Cardiff Capitol	February 15
Southampton Gaumont	19
Liverpool Empire	23
Coventry Theatre	24
Hammersmith Odeon	March 2
Bournemouth Winter Gardens	3
Bristol University	8
Chatham Central Hall	10
Stockton ABC	15
Birmingham Odeon	17
Blackburn Kings Hall	20
Kettering Granada	22
Sheffield City Hall	23
Manchester Belle Vue	24
Halifax Civic Centre	28
Southport Floral Hall	31

GLEN CAMPBELL

Glen arrives ten days before his tour begins to film a TV special.

Bournemouth Winter Gardens	March 23
Bristol Hippodrome	24
Glasgow Apollo	27
Liverpool Empire	28
Manchester Free Trade Hall	29
London Theatre Royal	30/31

THIN LIZZY

Undergoing a change of personnel, the Irish band continue on the rounds.

King's Lynn Corn Exchange	February 16
London Roundhouse	17
Spennymoor Top Hat	18
Oxford Polytechnic	22
Scunthorpe Baths Hall	23
Gravesend Woodville Hall	24
Liverpool Cavern	28

BARCLAY JAMES HARVEST

Working on a new album and setting up plans for Continental gigs.

Malvern Winter Gardens	February 16
Birmingham University	20
Bristol Colston Hall	22
Southampton University	23
Barnsley Civic Hall	March 6
Sheffield University	16

WARHORSE

Warhorse have suspended work on their next album until producer Rick Wakeman returns from touring America with Yes.

Chester College of Education	March 9
Bolton Institute of Technology	16
Spennymoor Top Hat	18
Redruth Cornwall Technical College	21
St. Austell Mid-Cornwall Technical College	22
Plumthorpe Polytechnic	23
Leicester Polytechnic	27

PETER BARDEN'S CAMEL

The tour coincides with the band's "Mirage" album.

Edinburgh University	February 15
Crewe College of Education	16
Newcastle University	21
Aberdeen University	22
Glasgow Strathclyde University	23
Chelmsford Prison	25
Liverpool University	27
Guildford Surrey University	March 1
London School Of Economics	2
Wandsworth Prison	3
Bridgewater Town Hall	6
Penzance Gardens	7
Newton Abbott Seale Hayne College	8
Plymouth Guildhall	9
Paignton Palace Theatre	10
Bristol Polytechnic	13
London Marquee	14
Manchester UMIIST	16
Brighton Sussex University	20

NEW SEEKERS

A date at the Rainbow, their first, is among the venues during the New Seekers' Farewell tour.

Sutton Granada	March 25
Bournemouth Winter Gardens	26
Ipswich Gaumont	27
Chatham Central Hall	28
Taunton Odeon	29
Paignton Festival Hall	30
Cardiff Capital	31
Leicester De Montfort Hall	April 2
Preston Guildhall	3
Edinburgh Usher Hall	4
Dundee Caird Hall	5
Aberdeen Music Hall	6
Glasgow Apollo	7
Newcastle City Hall	8
Hull City Hall	9
Southport Theatre	12
Blackpool ABC	13
Scarborough Futurist	14
Coventry Theatre	21
Wolverhampton Civic Hall	22
Brighton Dome	24
Portsmouth Guildhall	25
Kettering Granada	27
Oxford New Theatre	28
Hanley Victoria Hall	29
Birmingham Town Hall	May 2
Leeds Town Hall	3
Manchester Opera House	4
London Rainbow	5

GENTLE GIANT

The band's third American tour begins after their latest series of British dates.

Norwich University of East Anglia	March 7
London Theatre Royal	10
Manchester Free Trade Hall	11
Plymouth Guildhall	14
Swansea Brangwyn Hall	15
Birmingham Town Hall	18
Watford Town Hall	19
Derby King's Hall	21
Portsmouth Guildhall	28
Bournemouth Winter Gardens	29

KINKS

The lads are working on the second part of Ray's "Preservation" composition, planning a Spring U.S. tour and managing to fit in a few British dates.

Birmingham Town Hall	February 26
Uxbridge Brunel University	March 1
Leeds University	2
York University	6
Leicester University	7
Hull University	8
Glasgow Strathclyde University	9
Bristol University	16
Bath University	22
Hastings Pier	23

Although these dates are correct when going to press, we cannot guarantee that they will not be changed at the last minute. It is always best to ring the box office concerned and check the details.

DRUMS

words: Rex Anderson / picture: Jill Furmanovsky

BILL LUDWIG'S LEGACY

Many musicians chop and change their instruments, but drummers, after they have discarded the second-hand kit they learned on, tend to stick with one kit for the rest of their careers. They may use different snare drums from time to time, try out a few other cymbals apart from Avedis-Zildjian, experiment with different stands and sticks, but the basic kit remains the same.

The thing about drums is that it is very much up to the user what sound is obtained from them. As long as they are sturdy, don't shift about too much on stage and are fully adjustable, the actual sound to be gotten from them is dependent on how they are tuned and set up.

The average drummer will insist that it doesn't matter a great deal which of the half dozen or so major makes you decide on. They can all be tuned and adjusted to your requirements. Most drummers will therefore say that the make he prefers is the make he uses himself. In a vast number of instances this turns out to be Ludwig.

For a long time Ludwig was virtually the only make of drum that any skin basher worth his session fee would care to be seen dead behind. This is not surprising since it was William Ludwig who was largely responsible for the design of the drum kit in its present form.

When young Bill was learning paradiddles at the end of the last century, bands were using two drummers. One played a snare, with a wooden or brass shell, and one played bass. A successful foot-pedal had not been invented.

Ludwig did not come across an all-metal separate tension snare drum until 1902. He says: "I marvelled at its tone and power. I saw immediately that crude and clumsy as it was, the principle was there." The first foot-pedals were connected to a beater by a strap and the beater hung from the top of the drum.

Ludwig couldn't get on with this and his musical director at the time complained about his inability to play at speed so Ludwig knocked together a footpedal using today's familiar principle. It was such a success that not only was his director satisfied, but Ludwig was snowed under with requests to make the pedals for other drummers.

The Ludwig drum company was born. He and his brother developed the first all-metal snare drum and designed the first American pedal tuned tympany. The first complete throw-off strainer was patented. The firm grew from strength to strength. There were setbacks, but today Ludwig produces one of the widest and most famous ranges of percussion instruments in the world.

IAN PAICE

DEEP PURPLE drummer Ian has a custom built kit of Ludwig drums consisting of a 26" x 18" bass drum, 16" x 10", 18" x 16" and 18" x 20" tom-toms and a 6½" metal snare drum. He also has another bass drum, 24" x 18" and an extra 14" x 10" tom-tom if needed. He only uses one bass drum, although the speed of his foot would suggest two.

"I don't consider that it's practice when I'm on the kit at home. I'm always playing. At any time when I feel like playing the drums I just sit down and play. There's no point in practising for the sake of it. You've got to want to. It's no good sitting

down for eight hours if the enthusiasm runs out after thirty minutes."

COZY POWELL

COZY was Jeff Beck's drummer for many years, then nothing was heard of him before he suddenly reappeared with his own band, Bedlam, and a solo single, "Dance With The Devil", that made the charts just before Christmas.

"The drummer drives the band. He has to take a back seat to some extent and it is the guitarist who takes the acclaim and gets all the fans, but without a steady beat the band is lost. Too many drummers try to do complicated rolls and intricate strokes round the kit.

"It's an animal thing. If you watch an African drummer, after all that's where drums originated, they are playing on skins made from animals and they are so into the rhythm that they play till the sweat runs down their faces."

Needless to say, Cozy is another Ludwig drummer.

ALAN WHITE

ALAN is the drummer who drives Yes. He has used the same kit for the past seven years. It's a Ludwig Classic with 22" bass drums and 13 and 16 inch tom-toms. "I tune it pretty low so its fairly hard to play. You have to use a lot of strength to play so I'm not a technical drummer, more of a feel drummer.

"I feel so at home with my drums. I never use anything else. It's just another extension of my body. I think old Ludwig kits have a much better sound. They have changed a lot from what they were seven years ago.

"Whenever I try playing other makes I feel I'm going to break them. There's a certain feel that I get from Ludwig that I don't get from other drums."



Ian Paice, Deep Purple's drummer with his Ludwig kit.

WELCOME PROGRESS OF SANTANA

From Woodstock to "Welcome" described by Alan Clements

CARLOS SANTANA (and the group which bears his name) have come so far in the last five years that it seems that most people have forgotten, if they knew, just where Carlos first surfaced on record.

With the recent release of "Welcome", which shot straight up the national LP charts, this seems a good time to recall just how the Santana success story started.

Early in 1968, Al Kooper, having just left Blood, Sweat and Tears, went into the studio in Los Angeles with Mike Bloomfield, who had just left the Electric Flag. Together, they made one side of the million selling album "Super Session", and the fact that it was only half is significant.

For on the other side, Stephen Stills joined Kooper, due to the fact that Mike Bloomfield is somewhat unpredictable. Later that same year, Kooper decided that he wanted to perform in the Super Session format again, but on stage, so in September of 1968, he and Bloomfield went on stage at the Fillmore West in San Francisco for a three night stay, all of which was to be recorded.

Kooper tells the story from the sleeve notes of the album ("The Live Adventures of Mike Bloomfield and Al Kooper"): "After two nights of playing two sets a night, Michael's insomnia caught up with him, and just prior to going on stage the last night, I received a call that he was in

the hospital being sedated to sleep.

"I guess this is where the beauty of San Francisco lies, for in an amazingly short time Elvin Bishop, Carlos Santana, Steve Miller and Dave Brown had volunteered their services..."

In fact, Carlos appears on one track of the album, a Paul Jones/Jack Bruce composition presumably dating from the days when they were together in the Manfred Mann group "Sonny Boy Williamson". One must presume that around this period, Santana was beginning to form his group, and during 1969, he signed his band to CBS Records.

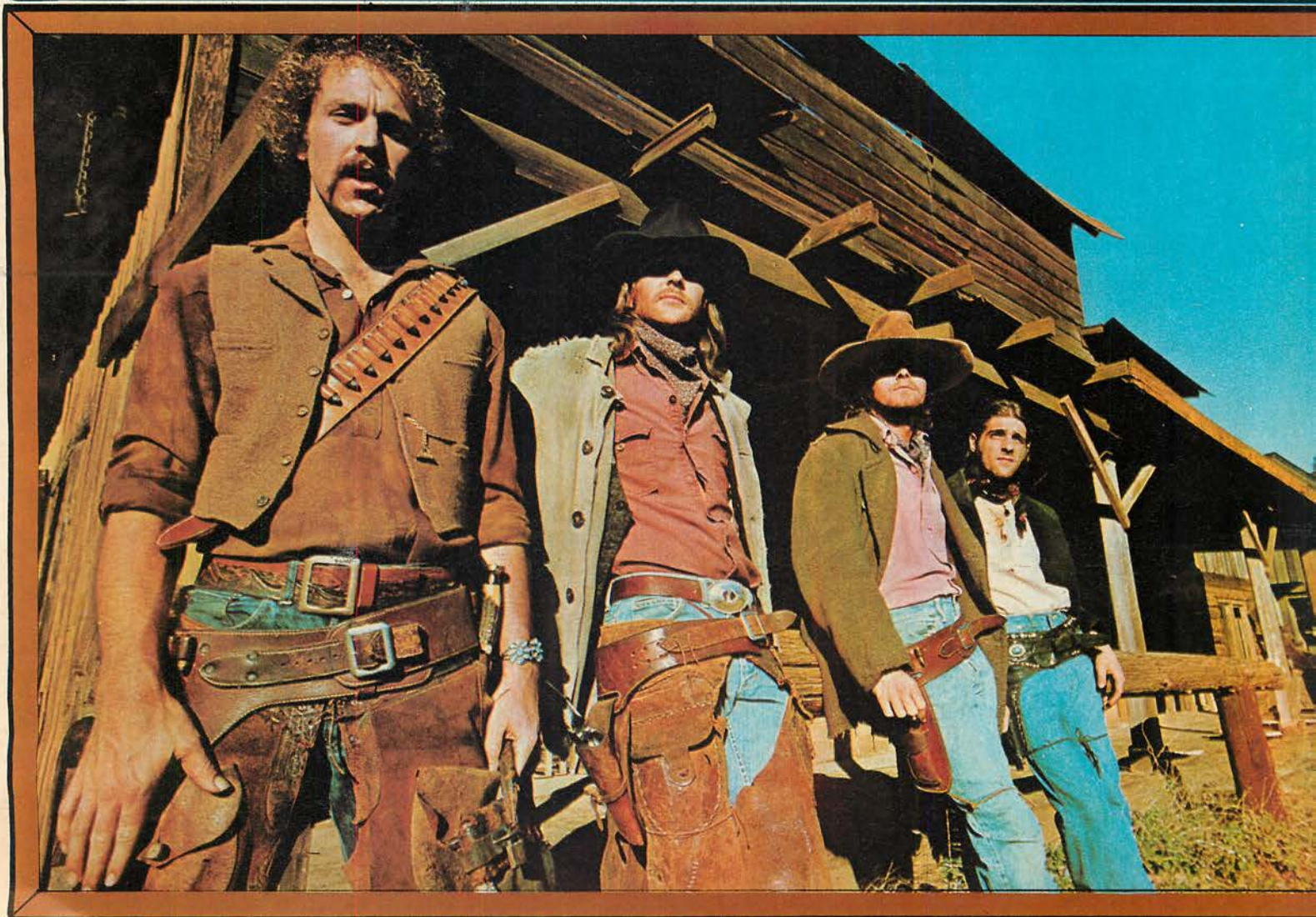
It's probably fair to say at this point that the record company had no idea quite how big their new signings were likely to be, but destiny struck, and Santana were booked to play at the Woodstock Festival, an event which certainly must have changed the lives of vast numbers of people throughout the world.

Certainly among that vast number were Santana and their set, part of which was captured on film, and part of which was recorded, undoubtedly putting them on the first rung of the stardom ladder.

The track by Santana on the "Woodstock" triple album was "Soul Sacrifice", and the band's studio version of that song appeared on their first album, scintillatingly titled "Santana" which was released in England in late 1969. However, it was by no means the stand out track



Carlos Santana. picture by Barry Levine.



and such other percussive tours de force as "Evil Ways" and "Persuasion" soon became firm favourites.

"Abraxas" followed in 1970 and "The Third Album" a year later, by which time Santana were almost certain to receive a gold album for American sales for everything they did, although their English popularity was less well defined. Also by this time, Carlos Santana himself had achieved distinct recognition among his fellow musicians, and his first recorded collaboration resulted in "Carlos Santana and Buddy Miles Live!", which, it has to be said, probably did more for the drumming half of the partnership than it did for Carlos; as a result, reviews were somewhat lukewarm, but any retrogression was soon balanced by the release in 1972 of "Caravanserai", which is probably the favourite Santana album among aficionados of the band's music.

From the first track, it was obvious that great forward strides had been made with tones and colours, and the band's percussive qualities, while never far from the surface, were now blended more subtly with the other instruments, the result being just one of the great albums of the seventies.

Around this time, Carlos Santana himself became involved in the religion purveyed by Sri Chinmoy, another of whose disciples is John McLaughlin, and as a result, the two guitarists combined to make an album by various players from their own bands among others.

This album was titled "Love Devotion Surrender", and although there was no track on the album with such a title, a composition of that name is one of the early high points of the new album "Welcome".

It's my feeling that this latest album continues to develop along the lines drawn by "Caravanserai", and although a Santana fan of my acquaintance has likened the sound of the 1973/4 Santana to the Tijuana Brass, I'm still most impressed by what this extremely innovative band are managing to produce.



Jose Chepito Areas and Carlos. picture by Chris Walter.

Songs from the New Frontier

words: John Brown/picture: Henry Diltz

THE LATE SIXTIES saw the gradual decline of the American West Coast bands that had broken through so spectacularly in 1966 and 1967. Groups like the Byrds, the Flying Burrito Brothers and Dillard and Clarke helped to usher in a more relaxed new sound that drew heavily on Country and Western music for its inspiration.

The laid back feel of the new country music was a welcome relief after the all-out sensory attack of bands like the Jefferson Airplane and Big Brother but its effects weren't felt in the singles market until 1971 when Asylum Records put out a single called "Take It Easy" by an unknown group named the Eagles.

A Jackson Browne composition, "Take It Easy" rocketed to the top of the American charts and stayed there for several weeks. Virtually overnight the Eagles became one of the hottest properties in music.

Even without the impetus of "Take It Easy's" estimated two thirds of a million sales, the Eagles would probably have made it sooner or later. All four members of the band had been around for a while, drifting in and out of various good but under-rated bands before coming together in 1971.

Bassist Randy Meisner had been one of the earliest members of Poco and from there had moved on to a brief spell with the Rick Nelson band. Guitarist Bernie Leadon had served his apprenticeship with the

Flying Burritos and the Dillard and Clarke Expedition and slide guitarist Glenn Frey and drummer Don Henley had both been working with Linda Ronstadt.

Their first album "Eagles" (produced by Glyn Johns and released in 1972) featured "Take It Easy" and another Jackson Browne composition "Nightingale" but the bulk of material was written by the band themselves.

The ten songs on "Eagles" spotlighted the relaxed but tightly disciplined country sound that was to become the band's trademark and the album sold well both in the States and in this country.

Another cut from the album, the Henley/Leadon composition "Witchy Woman", was released as the follow up to "Take It Easy" and almost equalled its success.

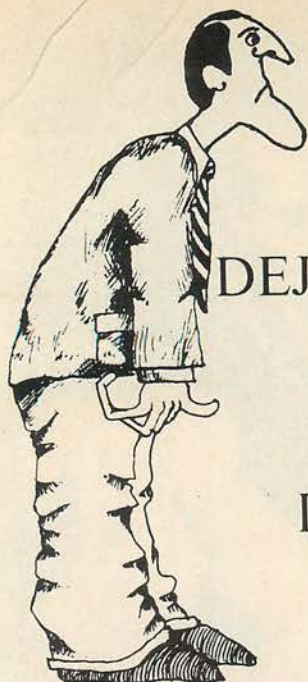
By the beginning of 1973 the Eagles were being hotly tipped as the country rock band most likely to achieve superstar status but their second album "Desperado" was both more ambitious and less suc-

cessful than their first venture and many people were disappointed by their failure to recapture the clean open sound of the earlier album.

Last summer they played a solo concert at London's Albert Hall and showed that they are still capable of the effortless precision that was so apparent on their first LP.

Before Christmas they played a number of concerts in this country as support band on the Neil Young tour and their unique brand of space age cowboy music was enthusiastically received by the English audiences.

The Eagles are currently recording their third album for Asylum and rumour has it that the record, as yet untitled, will be in the shops by May. At their best the Eagles are a fine band and they have only to produce another album like the first that effectively captures their own blend of C-and-W relaxation and rock energy to establish themselves as a force to be reckoned with in music today.



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Readers Report

RORY GALLAGHER

by Dave Smith

I ARRIVED at King's Hall in Derby, just in time to see support band Strider play the last twenty minutes of their set. From what I saw of them they could be a good band. At 8.45 p.m. on came Rory and his band to massive applause from a capacity crowd. He kicked off with "Messin' With The Kid" and kept rockin' with "Hands Up".

He was using his battered guitar which sounded excellent, as did the whole sound system. The lighting was also superb. From then on he was really spot-on and showed why he is rated among the top guitarists. He played also acoustic, slide and folk guitar and really showed how versatile he is. Let's not forget his band, though, who are really great. They include Lou Martain on keyboards, Gerry McAvay on bass and Rod DeAth on drums.

In fact they all impressed me so much that after they played such numbers as "Tattooed Lady", "Cradle Rock" and "Million Miles Away" from the new album "Tattoo", I went and bought a copy there and then.

Rory left the stage at 10.30 and returned at 10.33 for an excellent encore in which he played "Bullfrog Blues". Altogether it was a night I will remember for a long time to come.

NEW YORK DOLLS

by Gerard Khoshnaw

THE CONCERT was held in Leeds University at 7.30 p.m. on November 24. Only 600 of the 2,000 tickets had been sold and the doors of the University Hall were not even opened until 8.00 p.m.

A local band called Moonstone opened with a good mixture of melodic and rock and roll numbers. The audience, largely students, were very patient throughout the two hour set, which was surprisingly long for a support group.

The stage lights were dimmed as at last the Dolls trooped on stage at 10.20, and what a sight they were! Five fellas so grotesquely ugly they were enough to make a Gay Lib president turn to women.

Lead singer David Johansen pranced on stage in high heels wearing a see-through blouse and skin tight purple slacks. Anyone would be forgiven for thinking this was Mick Jagger.

He was closely followed by Johnny Thunder, lead guitarist dressed as a Hell's Angel, Arthur Kane Jnr., bassist, who stood to one side of the stage and silently sulked all evening, Sylvain Sylvain, rhythm guitarist, and Jerry Nolan who could not even be seen behind his large set of drums.

They opened with solid loud rock 'n' roll and the audience were soon on their feet. The set mainly consisted of numbers from their latest album like "Trash", "Jet Boy", "Looking For A Kiss" and

"Subway Train". Unfortunately the sound balance was very bad and Johansen's vocals could not be heard, but they did eventually get it together towards the end of their ninety minute set for a couple of numbers.

MUNGO JERRY

by Richard Hewitt

AT HALFWAY through the show, Mungo Jerry looked fed up with the whole affair. The packed hall had already been waiting for fifteen minutes while the roadies tuned up the instruments, and then when Mungo Jerry finally arrived on stage at five past midnight, Ray Dorset spent a further five minutes tuning up again. Finally they broke into "Little Miss Hipshake", followed by a slow piece of rock, with Ray leaving out certain rhyming words that completed each verse.

Ray then walked off stage proudly telling us that Dave would now entertain us on the keyboards with "Dave's Boogie", which he did for the next ten minutes.

Ray Dorset was vocally poor throughout the evening and certainly did not give all he had to the music. Between each number there was about three minutes break while Ray messed about talking to the rest of the band to such an extent that after each number the audience yelled at him to "get on with it" and "pull your finger out".

For such a talented group, their performance was poor. Although they played some good solid rock, the vocals were poor and the delays were many. The first 'hit' record they played us was not until 1.15 a.m. Ray then announced to great applause that they were going to play their latest single "Wild Love". However before he did, he asked how many of the audience had bought the record, and when a lot yelled "yes" he continued to call them liars as it wasn't yet in the charts.

However, eventually he got on with it and then redeemed the group by following it up with "Baby Jump" and "Alright, Alright, Alright". By now the audience were getting what they wanted, and showed it and in response Ray really put himself to it and played "In The Summertime".

The group left the stage to yells and screaming for more, and back they came to give us a further 15 minutes of hits. They finally left the stage at 2 a.m.

After a very poor and slow start, filled with abuse from both sides, Ray left the stage showing that Mungo Jerry are really one of the best rock groups around, and the audience went away believing every word of it.

THE FACES

by Martin Rees

IT WAS SEVEN p.m. outside the New Theatre, Oxford on Sunday, December 23. The group everyone was rushing in to see were the Faces. Boys with Rod Stewart hairstyles and new tartan scarves. People outside selling tickets, for, would you believe, the right price.

Live-gig reports from Music Scene Readers. Send about 200 words on any gig, by a well-known group or a local band, to Readers Report, Music Scene, Fleetway House, Farringdon Street, London EC4A 4AD. The authors of reports printed will each receive an LP record token. And don't forget; write good and none of that gooe-eyed fan mail stuff.

The first group, Strider, went down quite well, but everyone was gettin' impatient for the Faces. The interval lasted an hour which made things worse, but then a man came on stage and said that they had nearly had to cancel the concert because Tetsu had hurt his left hand. He said that the group would be on as soon as possible.

The stage lights had been set up well, looking like football floodlights and fairground lights, and they had actually placed the speakers so that you could still see the group.

Suddenly the house lights dimmed and the stage lights began to flash, and there were the Faces; Rod Stewart in his green satin trousers, swinging the microphone stand and prancing around the stage.

Everyone was out of their seats chanting Rodney, Rodney, with their scarves swaying sideways above their heads, but it was no good, you couldn't get to the front. Too many bouncers. They wouldn't even let you dance in the aisles.

One bouncer of about fifty came up and told me to go back to my seat. They don't realise that an Oxford audience doesn't try to get on to the stage and rape the group, they're just out for a good

time, and want to get a bit closer to Rod.

The group went through most of their hits, including "Angel" which went down well. The atmosphere was really great, just like a football crowd, but it was nearly over. The group went into the last number and then they were gone.

Chants for More, More, but there was no more, that was the lot. Everyone filtered out and chants for Rodney died away into the cold night.

SPELLBOUND

by Hugh Millward

AT THE HALL that I go to for meetings we have occasional dances, but on January 1 we had the dance to end dances.

A group called Spellbound were booked to play.

Well, when we got there it was all dark and quiet except for a throbbing noise. As the hall got crowded the noise increased. Then, giving us all heart attacks, the lights were partly on and the group were playing. And what a group.

They played for about three to four hours, all their own material. There were three in the group. A guitarist, a bassist and a vocalist who played percussion (bongos etc.). His vocals were great, running in with the bass guitar as well as the ordinary guitar.

The bass player was great and as for the lead guitarist, the effects he could get were incredible. He played a twelve-string acoustic most of the time. This had a pick-up on it and he had put it through a pedal.

Half way through the show they mentioned their age, fourteen years old. That gave everyone their second heart attack of the evening.

They played for encores and we've already arranged for them to come back in a month's time.

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THE NEW PURPLE: (l-r)
Ian Paice, Glenn Hughes,
David Coverdale, Richie
Blackmore and Jon Lord.





Candidates for the Purple

words: Tony Mitchell
picture: Chris Walter

DEEP PURPLE must be one of the best selling bands in the music business. The facts speak. Their album, "Machine Head" was in the US charts for over fifteen months and sold over two million dollars' worth of records. They got a gold disc for "Who Do We Think We Are." The same goes for "Made In Japan."

Here in Britain they've always sold well. Each album has been well placed in the charts and concerts have been sell-outs.

And with a British tour being lined up for March and a recently-completed album — untitled at the time of going to press — ready to hit the shops, Purple's popularity looks like being further sustained.

Ian Gillan, the lead-singer has been one of their main personalities. Well, he used to be until of course last Autumn when Ian suddenly announced his departure.

The great mass of pop speculators assumed his successor would have to be someone famous. Certainly many in the musical press persuaded themselves it was to be so.

Then Purple Records, the group's company, took a bevy of deep thinking writers through the verdant concrete land of motorway to the Welsh border where they released the new singer's name.

Suggested candidates were rich in their variety. Some even went as far as to suggest Yoko Ono or Paul McCartney! Well, they were jesting but there was this feeling of expectancy. I mean when you travel quite a way you do expect something a little bit out of the ordinary.

Purple were good hosts and the in choice was 'out of the ordinary', but not in the way most of us had expected! The singer's name, as you've doubtless heard by now, was David Coverdale.

For a guy taken out of a Redcar boutique and hoisted in a group within two weeks, with mental pictures of 250,000 people likely to hear him in a not too distant Californian concert, it must be said that Mr David Coverdale betrayed few nerves. "The group have been marvellous to me. They've made me feel at home right away," he said.

We were at Clearwell Castle, on the Welsh border. The group leased it for a time to get down to some jamming together now the line-up was completed.

It was an opportunity for everyone to get to know David.

"What it has meant," said David, "is a really fantastic link-up with Glenn Hughes. Glenn is pretty new to the group. He used to be with Trapeze and I was with a semi-pro group by the way.

"The vocal link is the thing. We share things together and this means a big change for Purple because Ian was very much to the fore previously. Everything has worked out something terrific. I'm new yet I feel I've been around for some time.

"I'm not too sure what I bring the group if you know what I mean. In fact, being chosen still amazes me! I sent a very rough tape and thought I sounded awful. The boys obviously thought otherwise!

It happens in the middle of the road

Confessions of a Carpenters fan

words: John Tobler

Not so long ago (a matter of months probably), there was a very distinct dividing line between music which appealed to rock fans and the more generally acceptable, bigger selling records bought by what is termed the "middle of the road" market. To a large extent, this barrier has now been broken down, in my view mostly because of two groups of performers, the now defunct Bread and the very much active Carpenters. In fact, the trend continues, a good example being the latest album by Andy Williams, where he is backed by the sort of musicians you might expect to find backing John Lennon.

Such a move is not the reason for the Carpenters' widening appeal, for even on their first album, "Ticket To Ride", they had the help of Joe Osborn on bass, who has played on record for many of the West Coast progressive groups over the years. It's my opinion that the duo's ability to appeal to most record buyers lies in the fact that they are able to select tuneful and catchy songs, but can arrange and present them in a way that is not offensive to any but the most diehard avant garde fan.

The start of my own appreciation of the Carpenters was hearing "Goodbye To Love", which was released as a single taken from their fourth album "A Song For You". The tune must be familiar to practically everyone, and it's certainly one of Richard Carpenter's best compositions, but what made it so astonishing for me was the guitar solo towards the end of the record, which could easily have been played by some progressive hero of the ilk of Jimmy Page or Jeff Beck.

Many of my acquaintances were similarly impressed, and a number of people, myself included, could be seen stealing surreptitiously into our favourite record shops and whispering our requirements to an astonished assistant who probably thought we'd lost our minds. Shades of prohibition!

It was with great relief, then, that the news was received that the Carpenters' next album would contain a long medley of pop hits of the sixties. To some this seemed to make Karen and Richard more acceptable, and while it may have alienated some of their older fans, who seemed to feel that such music was rather too noisy, it surely attracted a great many other people caught up in the curious phenomenon of nostalgia which seems to have gripped Britain during the last year.

If 1973 was the year in which you

became anywhere between twenty four to thirty years of age, there was a very good chance that you had the original singles which the Carpenters were recreating, or at the very least had heard them often enough for a chord to be struck in your memory.

It may be a sad comment on each of our lives, but the less complicated years of the early to mid sixties certainly seem to strike a sympathetic chord in our minds, and memories of the Beach Boys in their original candy stripe shirts (black and white), and all those chanting girl groups like the Crystals and the Chiffons seem to bring a smile to the most hard nosed among us.

Now if the Carpenters had tried clever updating tricks with those songs of my heritage, I might not be writing this. But they didn't, and that medley on the second side of the "Now And Then" album is so affectionately performed that I'm really looking forward to seeing them perform live in England this February, when it's certain that they'll bring back a lot of happy memories to people like me.

Of course, not all that the Carpenters play comes into that revived category. Since acquiring the two albums I've mentioned, I've also become sufficiently interested to investigate their previous work, which for the most part is contained in three albums, chronologically "Ticket To Ride", "Close To You" and "Carpenters", and found that in each of them there is very definitely something which is quite specifically to my taste.

Perhaps it's to cater for latecoming Carpenters fans that a new album is being released to coincide with their British tour, the title of which is "The Singles 1969-1973".

As might be expected, this contains twelve of their biggest hits, which together make a very attractive proposition for the record buyer. I'm unable to detect a weak spot in the choice of material, although it should be noted that the aforementioned "oldies" medley doesn't feature, as it is undoubtedly too long for inclusion, apart from the fact that it in no way fits the concept of the album.

However, the old adage about the only certain things in this world being birth, death and income tax can now be definitely rewritten — a fourth certainty has appeared, and that is that the Carpenters' new album, and their European tour will be among the great successes of 1974. Actually, it's equally certain that I'll be there to watch.



Dear Editor,



WISH FOR WISHBONE

THANKS VERY much for the Band of the Month feature on the fantastic Moody Blues. There is only one more thing you need do to have the perfect magazine and that it have a Band of the Month feature on Wishbone Ash.—**DAVE EDWARDS, Walton, Liverpool.**

It's being prepared at this very moment, and will be in next month's Music Scene. Ed.

QUEEN

I HAVE HAD "Music Scene" since it first began and I wish it came out weekly instead of monthly. It's brilliant. But do you think we could have an article or two about Queen? They are a brilliant group and I don't think enough people really know about them. I'm sure most people who saw them with Mott The Hoople on their recent tour will agree (I hope so anyway).—**QUEEN FAN, Shropshire.**

A feature on Queen is also in the pipeline but I can't give an issue date. Ed.

LISTENERS NOT WORSHIPPERS

I WAS SORRY to read in January's issue of "Music Scene" that a so-called Bryan Ferry fan was moaning about a bad picture of him used on the cover of the previous issue. It is people like this who ruin

groups. Roxy were a good band with their own image and their own type of music until some creeps started printing Roxy pics in the girlie magazines so that they could be pinned up on bedroom walls and drooled over!

I am now dreading the thought of going to a Roxy concert if the place is going to be full of screaming girls more intent on trying to touch their idols instead of listening to the group's musical talent. I hope you print this letter because it is something which the bands themselves feel very strongly about.

If people want proof that bands dislike this fan adulation then they can read the interview with Steve Marriott in the November issue of "Music Scene".—**ALAN SOPER, Orpington, Kent.**

SILLY BEAST

WHAT ON EARTH has your magazine got against one of the most exciting, musically talented and innovative groups of our age — Emerson, Lake and Palmer?

Whilst reading through your January edition I unfortunately lingered on the album reviews of one Richard "The Beast" Green, (of whom Greg Lake once said: "Pardon"). I have never read such claptrap in all my days. His review of "Brain Salad Surgery" was not only bigoted, biased and narrow-minded, but also very silly. **ELP FAN, Wolverhampton.**

See Keith Emerson's opinion of Beast's review on page 2. Ed.

IGNORANT TRASH

TO THE HARRASSED Editor of "Music Scene". I do sympathise. If I were you I'd have to sack practically the entire record reviewing staff. I cannot comprehend why you permit fools like Richard Green to review albums. I refer to the disgustingly ignorant trash he wrote about "Brain Salad Surgery" (not to mention the waste of print on Quo's great "Hello" album. **ELP DEFENDER, Land of Flowers, Peace and Ecology.**

OLD FASHIONED MADNESS

ALLOW me to convey my deepest sympathy to Richard Green. I have a reasonable understanding of mental disorder so I can almost forgive him for his attempted sarcasm and failed objectiveness in his written declaration of insanity. The man fumbles around pathetically for words to describe his traumatic fit only coming up with "Bloody sacrilege" and "these perpetrators of weird noises".

The fact is Richard, ELP are modern — way out in front and you, or your musical outlook is old and decrepit. Why should "Jerusalem" be restricted to the Salvation Army Band?—**HARVEY JONES, Tile Cross, Birmingham.**

HONOUR THE DRUMMERS

PERSONALLY I THINK "Music Scene" has got something no other music paper has got today — originality. Every feature seems better than the last. Also I was very pleased when you printed over two pages on the fantastic Mick Ronson.

My only complaint is that there has been no serious literature on today's rock drummers. So how about a page or two on Charlie Watts or Mick Woodmansey?—**DANNY WILKINS, Kingsbury, London.**

Good idea. See page 39 of this month's "Music Scene". There will be more to come. Ed.

BOWIE PETITION

ATTENTION! All Bowie freaks. If you want David to come to Scotland we are starting a petition to try and make it come true. If you want to be a part write to: **Sean and Tam Reilly, 60 Fenwick Place, Dundee, Scotland.**

yours disgustedly

Next month in Music Scene

LEO SAYER



MOTT THE HOOPLE



WISHBONE AND ZEPPELIN



CARL PALMER

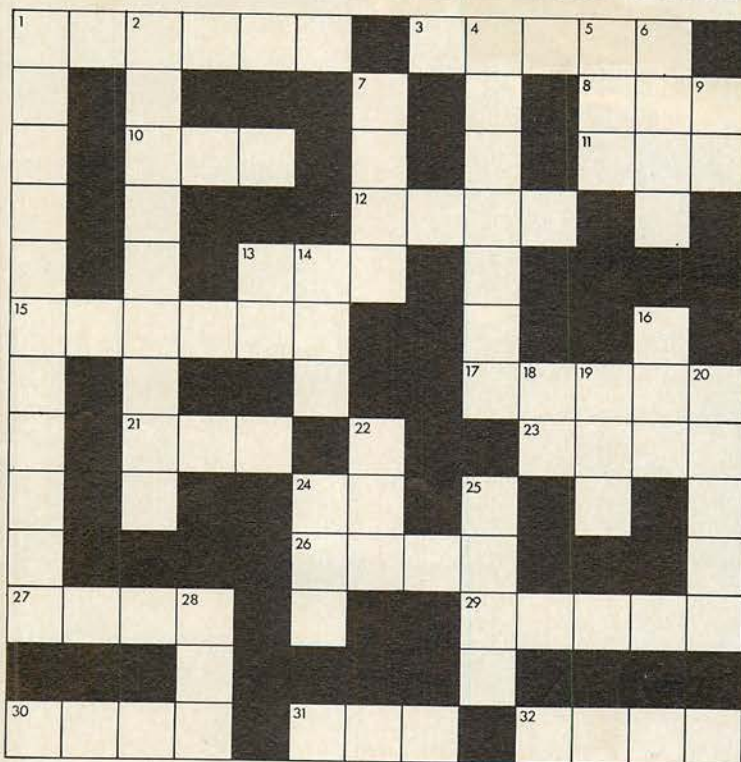
CROSSWORD

CLUES ACROSS

- 1 Rod —
- 3 Not sour
- 8 Short for a Slade
- 10 Mickie makes the most of this
- 11 Oriental lady of rock
- 12 with a 'Z'
- 13 Runaway star
- 15 King Arthur?
- 17 Bowie & Cassidy share it
- 21 Salad stars
- 23 Sonny
- 24 Initials of 1 across
- 26 Said to inspire musical trips
- 27 There's Music in their name
- 29 This fella's just retired as a lady
- 30 Slade's Mr Chandler
- 31 Tina's man
- 32 Marc's weapons

CLUES DOWN

- 1 Once a Presidential candidate! (two words)
- 2 Famous duo singer who recently had own album
- 4 Magician with an extra letter
- 5 Does he regret Roxy split?
- 6 Bowie's boss (first name)
- 7 "Retired" after bad reviews
- 9 Love me ..
- 13 Singing brother of Phil (initials)
- 14 First word of Van Der Valk hit single
- 16 ... Pan Alley
- 18 This Arthur had a hot act (initials)
- 19 Brand of amplifier
- 20 Osmond brother
- 22 Sharp character in a Bobby Darin hit
- 24 McCartney album title
- 25 Ask your dad Nelson's surname
- 28 You wouldn't say no to this band



LAST MONTH'S SOLUTION

JESUS FLASH ELVIS
O T WEA L END I U
NOONE COLIN DROOP
E N ACE A ROY L R
SWEET SANDY GAYE
A V B O ERA M
BREAD WINGS OSSIE
O L D NO E T C U S
LATIN NEWSEEKERS
A O N E D B V E FLO
NANCY EVERETT A
H R A S L A D Y
J B A S S S T A T U S L E E
U O E L L I S I U P S
L E O S A Y E R G L I T T E R
I N L O L C R O D
E M E R S O N R O S H I T E

We regret that the clue — to which the answer was LEON was omitted from last month's X-word.

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Dylan

